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Diplomová práce

On the Interface between Thematic Progressions and Cohesive Ties in Selected Modern Short Stories and a Fairy Tale

O vztazích mezi tematickými posloupnostmi a kohezními vazbami ve
vybraných moderních povídkách a pohádce

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V Praze, dne 14. March 2017

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Abstract:

This thesis focuses on the comparison of two short stories by Angela Carter with the fairy tale on which they are based. It attempts to discern to what extent the author preserved the structure of the fairy tale, as viewed from a linguistic point of view, in her short stories. The thesis also suggests an interpretation of the motivation and effect of the divergences of the structure of the short stories from that of the fairy tale.

The three texts are analysed from three points of view: thematic progressions, discourse subjects and cohesive chains, and cohesive ties. Attention is paid first to the description of the individual texts, and then to the comparison of the three texts. The comparison puts emphasis on the distinction between the short stories on one hand and the fairy tale on the other hand.

The comparison shows that the structure of the fairy tale is to a large extent retained in the short stories, as they share characteristics on all the three levels of analysis. The short stories were found to differ from the fairy tale in two main respects, connected to each other, which influence the differences in their structure: the age of the intended reader, and the context and setting of the story.

Key words: cohesion, thematic progression, discourse subjects, fairy tale, Angela Carter

Abstrakt:

Diplomová práce se zabývá srovnáním dvou povídek Angely Carterové s pohádkou, ze které vycházejí. Cílem práce je určit, do jaké míry autorka ve svých povídkách zachovala jazykovou strukturu pohádky. Práce také interpretuje motivaci a efekt odchylek struktury obou povídek od struktury pohádky.

Všechny tři zmíněné texty jsou analyzovány ze tří hledisek: tematických posloupností, předmětů řeči a kohezních řetězců, a kohezních vazeb. Texty jsou nejprve popsány odděleně, poté se práce zaměří na jejich porovnání. Pozornost je věnována především odlišnostem mezi povídkami na jedné straně a pohádkou na straně druhé.

Ze srovnání vyplývá, že struktura pohádky byla v povídkách ve velké míře zachována, protože texty sdílí charakteristiky na všech třech úrovních analýzy. Podařilo se nalézt dva vzájemně propojené aspekty, které vedou k rozdílům mezi strukturou povídek a pohádky: věk zamýšlených čtenářů a kontext a prostředí příběhu.

Klíčová slova: koheze, tematické posloupnosti, předměty řeči, pohádka, Angela Carterová

Table of Contents

1 Introduction.....	1
2 Theoretical Background.....	3
2.1 Angela Carter	3
2.2 Cohesion.....	3
2.2.1 Cohesive tie	4
2.2.2 Cohesive chain.....	5
2.2.3 Types of cohesive relations, cohesive devices	6
2.2.3.1 Grammatical cohesion: an overview.....	6
2.2.3.2 Lexical cohesion	10
2.3 Thematic Organisation of a Text.....	11
2.3.1 Theme – Rheme Division.....	11
2.3.2 Simple, composed, and condensed utterances.....	11
2.3.3 Thematic progressions.....	12
2.3.4 Thematic and Rhematic Tracks/Layers	13
3 Material and Method.....	14
3.1 Material	14
3.2 Method	14
3.2.1 Thematic progressions.....	15
3.2.2 Discourse subjects and cohesive chains	16
3.2.3 Cohesive ties.....	17
4 Analysis.....	19
4.1 The Fairy Tale “Little Red Cap”	19
4.1.1 Thematic Structure	19
4.1.2 Discourse Subjects and Cohesive Chains.....	21
4.1.3 Cohesive Ties	23
4.1.3.1 Types of cohesive ties.....	23
4.1.3.2 Distance of cohesive ties.....	25
4.2 “The Werewolf”	27
4.2.1 Thematic Structure	27
4.2.2 Discourse Subjects and Cohesive Chains.....	29
4.2.3 Cohesive Ties	34
4.2.3.1 Types of cohesive ties.....	37

4.2.3.2 Distance of cohesive ties.....	39
4.3 “The Company of Wolves”	41
4.3.1 Thematic Structure	41
4.3.1.1 Thematic layer of the introductory section	44
4.3.1.2 Thematic layer of the narrative section.....	44
4.3.2 Discourse Subjects and Cohesive Chains.....	47
4.3.2.1 The introductory section	47
4.3.2.2 The narrative section.....	50
4.3.3 Cohesive Ties	54
4.3.3.1 Types of Cohesive Ties.....	54
4.3.3.2 Distance of Cohesive Ties	57
4.3.3.3 Correlation between the type and distance of the ties	58
5 Discussion	59
5.1 Thematic Progressions	59
5.1.1 Types of thematic progressions	59
5.1.2 DSs denoted in themes	61
5.2 Discourse Subjects and Cohesive Chains	62
5.2.1 Main DSs	62
5.2.2 Cohesive chains	63
5.3 Cohesive Ties	65
5.3.1 Types of the ties.....	66
5.3.2 Distance of the ties	66
5.4 Other conclusive remarks.....	67
5.4.1 Presence of the narrator	68
5.4.2 Intra-sentential cohesion.....	68
5.4.3 Parallelism	69
6 Conclusion	71
Works Cited.....	72
Appendix.....	74

List of Tables:

Table 3.1: Number of paragraphs, sentences, and distributional fields in the texts.

Table 3.2: Example of the thematic progressions analysis (the beginning of the chart, “The Werewolf”).

Table 3.3: Example of the cohesive ties analysis (the beginning of the chart, “Little Red Cap”).

Table 4.1: Types of thematic progressions in the text (“Little Red Cap”).

Table 4.2: Types of cohesive ties in the text (“Little Red Cap”).

Table 4.3: Distance of cohesive ties (“Little Red Cap”).

Table 4.4: Types of thematic progressions in the text (“The Werewolf”).

Table 4.5: The distribution of thematised DSs in paragraphs (“The Werewolf”).

Table 4.6: The presence of the main DSs on the scene in paragraphs (“The Werewolf”).

Table 4.7: Distances of cohesive ties (“The Werewolf”).

Table 4.8: Types of cohesive ties in the text (“The Werewolf”).

Table 4.9: Types of thematic progressions in the text (“The Company of Wolves”).

Table 4.10: Types of thematic progressions in paragraphs 1 to 22, i.e. Part 1, and 23 to 82, i.e. Part 2 (“The Company of Wolves”).

Table 4.11: Types of cohesive ties in the text (“The Company of Wolves”).

Table 4.12: Distances of cohesive ties (“The Company of Wolves”).

Table 5.1: TPs in the “Little Red Cap” (= LRC), and the narrative sections of the two short stories: “The Werewolf” (=WW), and “The Company of Wolves” (=COW).

Table 5.2: Implicit themes in the texts.

Table 5.3: Factors influencing the mediated, and mediated and remote ties.

List of Figures:

Figure 3.1: A part of the cohesive chain of the DS “Little Red Cap” in the fairy tale (sentences 62 – 82).

Figure 4.1: Thematic structure of paragraph 35 (“Little Red Cap”).

Figure 4.2: Distribution of grammatical and lexical ties among immediate and remote ties (“Little Red Cap”).

Figure 4.3: TP in distributional fields 42 to 51 (“The Werewolf”).

Figure 4.4: Distribution of cohesive ties in paragraphs (the introduction covers paragraphs 1-5, the narrative part proper paragraphs 6-15) (“The Werewolf”).

Figure 4.5: Distribution of grammatical and lexical ties among immediate and remote ties (“The Werewolf”).

Figure 4.6: Distribution of grammatical and lexical ties among immediate and remote ties (“The Company of Wolves”).

List of Abbreviations:

DS = Discourse Subject

TP = Thematic Progression

FSP = Functional Sentence Perspective

1 Introduction

The thesis focuses on the comparison of two short stories by Angela Carter with the fairy tale on which they are based. It attempts to discern to what extent the author preserved the structure of the fairy tale, as viewed from a linguistic point of view, in her short stories. The thesis also aims to suggest an interpretation of the motivation and effect of the divergences of the structure of the short stories from that of the fairy tale.

Angela Carter is generally regarded as one of the most important post-1945 English novelists. There have been many critical studies written about her work, especially after her death in 1992. Her works are often characterised by linguistic play (Peach 6). Nevertheless, most of what has been written about Carter's fiction focuses on the literary point of view. This holds true about the studies on the anthology of short stories *Bloody Chamber and Other Stories* as well. Although there have been several works published on Carter's use of fairy tales, e.g. *Angela Carter and the Fairy Tale* edited by Danielle M. Roemer and Cristina Bacchilega, they do not seem to have adopted a linguistic approach.

I have therefore decided to analyse the relationship between the short stories from the above mentioned anthology and the corresponding original fairy tales. I have chosen two short stories which are based on the traditional fairy tale "Little Red Riding Hood", viz. "The Werewolf" and "The Company of Wolves". These were compared with an original version of the fairy tale by brothers Grimm¹. The structure of the three texts was analysed from three points of view: thematic progressions, discourse subjects and cohesive chains, and cohesive ties.

A theoretical background for the core analytical part is provided in Chapter 2. It therefore focuses on cohesion, following mostly the Halliday and Hasan framework (*Cohesion*), and the thematic organisation of a text, including thematic progressions. Angela Carter, the author of the short stories, is also introduced in this chapter. The following chapter provides a description of the material analysed in this thesis and the method applied in the three parts of the analysis.

The analytical part of this thesis explores the structure of the three texts. There are three subchapters, each dealing with one of the texts. Each of the subchapters offers detailed analysis of the text's thematic structure, discourse subjects and cohesive chains, and cohesive ties. The analyses are accompanied by interpretations of the findings relevant to the individual texts.

¹ For details see chapter 3 Material and Method.

Chapter 5, Discussion, focuses on the comparison of the three texts in the three respects of the analysis. Attention is paid especially to the distinctions between the short stories on one hand, and the fairy tale on the other hand.

The findings are summarised in the last chapter of this thesis. This chapter attempts to draw general conclusions on the similarities and differences between the structure of the short stories and the fairy tale. These conclusions result from both the detailed analyses of the texts, and from their comparison in Chapter 5.

2 Theoretical Background

2.1 Angela Carter

Angela Carter (1940 – 1992) is one of the most written about British authors of the 20th century (Roberts 107). Although she won many prizes for her work during her life (e.g. John Llewellyn Rhys Prize, Somerset Maugham Award, James Tait Black Memorial Prize), she became even more appreciated after her death. She gained recognition as a novelist, short-story writer, non-fiction writer, and writing teacher (Peach 2).

Bloody Chamber and Other Stories, published in 1979, was her second collection of short stories. The collection comprises ten short stories based on traditional fairy tales. However, they are not only new versions of these fairy tales. Carter herself explained that she sought “to extract the latent content from the traditional stories and to use it as the beginnings of new stories” (Roberts 6). The stories draw on the formal aspects of the traditional fairy tale, as Carter “adapted the form to criticise the inscribed ideology and to incorporate new assumptions” (Peach 75). She seeks to undermine the traditional cultural myths, dealing especially with the issues of gender roles and social class (Roberts 8). Some of the critics suggested that Carter “has not adequately re-visioned the fairy tale form, working within the strait-jacket of their original structures” (Peach 74). It is a question to what extent Carter preserved the traditional form and how much it is changed by new meanings.

2.2 Cohesion

Cohesion is the first of the seven standards of textuality, which should be satisfied, if the text is to be communicative (de Beaugrande and Dressler 3). Cohesion can be defined as a “surface structure linkage between the elements of the text” (Tárnyiková 30). The surface structure is emphasised especially in view of the contrast with coherence, which, where the authors make the distinction, represents “an underlying connectedness of the text” (Tárnyiková 30, cf. de Beaugrande and Dressler 3-6).

According to Halliday and Hasan “the concept of cohesion accounts for the essential semantic relations whereby any passage of speech or writing is enabled to function as text” (*Cohesion*, 13). In their original framework, cohesion is a non-structural semantic relation. It is unaffected by the position of its constituents within a structure. Cohesion occurs within the sentence as well as across the sentence boundaries. However, “in the description of a

text, it is the intersentence cohesion that is significant, because that represents the variable aspect of cohesion, distinguishing one text from another” (Halliday and Hasan, *Cohesion* 9).

2.2.1 Cohesive tie

Cohesion “occurs where the interpretation of some element in the discourse is dependent on that of another” (Halliday and Hasan, *Cohesion* 4). The presupposing and the presupposed elements are connected by a cohesive tie, i.e. a semantic relation that holds between two elements of a text. These semantic relations are the basis of cohesion (Halliday and Hasan, *Language* 73).

Some elements of the text may be presupposed and presupposing at the same time, e.g. *she* in sentence [2] of example 1 refers back to *Alice* from sentence [1] but at the same time is presupposed by *she* from sentence [3].

- (1) *Alice rubbed her eyes, and looked again* [1]. *She couldn't make out what had happened at all* [2]. *Was she in a shop* [3]? *And was that really – was it really a sheep that was sitting on the other side of the counter* [4]? *Rub as she would, she could make nothing more of it* [5]. (Halliday and Hasan, *Cohesion* 330)

It may therefore be necessary to retrace several ties to get to the original presupposed item, which provides the interpretation. The two elements forming a cohesive tie are not always situated in immediately adjacent sentences. With respect to this, we recognise three types of cohesive ties. An immediate tie is the simplest one, with the presupposed and presupposing element in two adjacent sentences, e.g. in example 1, *Alice* in sentence [1] and *she* in [2]. Mediated tie is one in which it is necessary to go through several elements to reach the original presupposed element, e.g. *she* in [3], which refers back to *she* in [2] and only after that to *Alice* in [1]. If the two items of a cohesive tie are separated by a sentence with no mediating item, the tie is referred to as remote, e.g. *she* in [5] separated from *she* in [3]. Some ties can be at the same time mediated and remote, e.g. *she* in sentence [5] (ibid.).

A cohesive tie is a directional concept, because in text one item of the tie precedes the other. In most cases the reference is anaphoric, i.e. a presupposed item precedes a presupposing one. Cataphoric ties, where the presupposing element appears first, are less natural and therefore marked. This distinction is relevant only if one of the elements is inherently presupposing, i.e. its interpretation is not possible without referring to another item of the text (Halliday and Hasan, *Language* 75). In the case of lexical cohesion it is

supposed that the latter item naturally refers to the meaning of the former one; lexical ties are therefore only implicitly anaphoric, and cannot be cataphoric (Halliday and Hasan, *Cohesion* 14-19, 329). Both anaphoric and cataphoric ties can be subsumed under endophoric ties, because the source of interpretation of the presupposing item lies within the text, in the co-text. There are also items with exophoric reference, referring outside a text, to the context of situation. In the original framework of Halliday and Hasan, exophoric ties are not recognised as cohesive since they do not bind two elements together into a text (ibid. 18).

There are three semantic relations that can be realised by a cohesive tie: co-referentiality, co-classification and co-extension (Halliday and Hasan, *Language* 74). Co-referentiality is “a relationship of situational identity of reference” (ibid. 73). In the case of co-classification, the two members of a tie refer to things, processes or circumstances from an identical class, but each refers to a distinct member of this class. The relation of co-extension is formed when both members of a tie belong to the same general field of meaning (ibid. 74). More specifically, there has to be a sense relation established between the two members, which are in the case of co-extension typically content words (ibid. 80). Halliday and Hasan name four sense relations recognised as the basis of the co-extensive cohesive tie: synonymy, antonymy, hyponymy and meronymy (ibid. 80). Moreover, repetition of the same lexical item is included among the possible relations (ibid. 81).

2.2.2 Cohesive chain

A cohesive chain is “formed by a set of items each of which is related to the others by the semantic relation of co-reference, co-classification, and/or co-extension” (Halliday and Hasan, *Language* 84). Depending on the semantic relation, there are two types of cohesive chains: the identity chain, and the similarity chain. An identity chain is based on the relation of co-reference. A similarity chain consists of items related to each other either by co-extension or by co-classification (ibid. 84).

Cohesive chains are called text-exhaustive when they run from the beginning to the end of the text. These seem to be typical of short narrative texts, which tend to feature at least one such chain (ibid.).

In a text, there are items which are relevant, i.e. they enter a chain, and those which are peripheral, i.e. they are not part of any cohesive chain (ibid. 90, 91). Members of different cohesive chains can also be related to each other. If at least two of the members of one chain stand in the same relation to two members of another chain, the two chains interact. Hasan

defines chain interaction as “relations that bring together members of two (or more) distinct chains” (ibid. 91). Those members of chains which interact with members of other chains are central, in contrast to non-central members, which do not enter chain interaction (ibid. 93). Chains which interact with a large number of other chains are referred to as focal chains (ibid. 94).

Related to cohesive chains is the concept of cohesive harmony. It comprises three factors which enhance the perception of coherence of a certain text. They can be specified by the following statements: 1) The lower the proportion of the peripheral tokens to the relevant ones, the more coherent the text is likely to be, 2) the higher the proportion of the central tokens to the non-central ones, the more coherent the text is likely to be, and 3) the fewer the breaks in the picture of interaction, the more coherent the text is (ibid. 93, 94). It follows that “variation in coherence is the function of variation in the cohesive harmony of a text” (ibid.).

2.2.3 Types of cohesive relations, cohesive devices

The semantic relations of cohesion are realised through devices from the lexicogrammatical system. At this level we can distinguish between lexical and grammatical cohesion. This distinction should be seen more as a scale than a dichotomy (Halliday and Hasan, *Cohesion* 6). A similar scalar division between lexical and grammatical cohesion is recognised by Tárníková (31). The authors differ in further classification of the types of cohesive relations.

This thesis follows the classification of cohesive ties into five categories as suggested by Halliday and Hasan (*Cohesion* 4). Their classification recognises five types of cohesive ties: reference, substitution, ellipsis, conjunction, and lexical cohesion (ibid. 4). The first three: reference, substitution and ellipsis, are types of grammatical cohesion. The cohesive tie of conjunction is somewhere on the borderline between grammatical and lexical cohesion (ibid. 6). However, it will be described in the section on grammatical cohesion, as it is in Halliday and Hasan (*Cohesion* 226). It should be noted that for cohesion to be effective, grammatical and lexical cohesion should support each other (Halliday and Hasan, *Language* 82; Tárníková 35).

2.2.3.1 Grammatical cohesion: an overview

This sub-chapter focuses on classification of grammatical cohesion, following mainly the framework of Halliday and Hasan (*Cohesion*). Their classification is complemented by Tárníková’s category of morphological and syntactic devices. The

grammatical devices of cohesion described in this sub-chapter therefore comprise a) reference, b) substitution, c) ellipsis, d) morphological and syntactic devices, and e) conjunction.

a. Reference

Reference, as defined by Halliday and Hasan, is characterised by the nature of information that is to be retrieved. What has to be sought in the text is “the identity of the particular thing or class of things that is being referred to”, i.e. its referential meaning (Halliday and Hasan, *Cohesion* 31). The presupposing item in a reference tie is the so called implicit encoding device, which means that its interpretation is not possible without referring to another item of the text (Halliday and Hasan, *Language* 75). In English there are three groups of such reference items²: personals (personal pronouns, possessive determiners, and possessive pronouns), demonstratives and comparatives (Halliday and Hasan, *Cohesion* 31). Halliday and Hasan subdivide reference into three subtypes according to the class of reference devices: personal reference, demonstrative reference and comparative reference (ibid. 37). In all these types of reference the presupposed item, or the item referred to, may be a phrase or a larger portion of text. The latter case is referred to as extended reference, if the part of the text is only an extension of the notion of a participant or a thing, or text reference, if the portion of text is taken as a fact (ibid. 52).

In personal reference, the items “refer to something by specifying its function or role in the speech situation” (ibid. 44). Demonstrative reference is “essentially a form of verbal pointing”. The basic distinction between different demonstrative reference devices is the proximity. Where demonstrative reference is endophoric, proximity is determined either with respect to the time – what was said before vs. what is said now – or with respect to the speaker – what the speaker says himself is “near”, what is said by other participants is “not near” (ibid. 60).

Although comparative reference seems to be different from the two former types, likeness is a referential property because it implies two items which are compared. The presupposing item therefore refers to the item that it is compared with (ibid. 78). Nevertheless, some of the items used for general comparison (*same, similar, identical, equal* and *different*) as well as some cases of particular comparison do not always imply reference, as “the comparison may be purely internal”, e.g. *The candidates gave three similar answers*,

² Not all reference items in a text are necessarily cohesive. In the original framework (Halliday and Hasan, *Cohesion*), all exophoric items were not considered as cohesive. For the discussion of cohesive function of comparatives see below.

and *They asked me three equally difficult questions (=each as difficult as the others)* (ibid. 80, 84).

b. Substitution

The main difference between substitution and reference consists in that reference is a semantic relation, i.e. a relation between meanings, whereas substitution is a grammatical relation, i.e. a relation between linguistic items (Halliday and Hasan, *Cohesion* 89). Unlike reference items, the substitute item has “the same structural function as that for which it substitutes” (ibid.). Substitution is essentially a relation within the text and is therefore nearly always a source of cohesion (ibid. 90).

In English the substitute may function as a noun, a verb, or as a clause. Accordingly, three types of substitution may be distinguished: nominal, verbal, and clausal (ibid. 90). All the types of substitution carry the meaning of contrast, or differentiation (ibid. 93). The meaning of the presupposing item containing the substitute – the nominal group, verbal group, or environment of the clause – is never identical with the meaning of the presupposed item. The substitute always appears with a different modification, in a new or redefined environment (ibid. 93, 115, 136).

c. Ellipsis

Ellipsis can be seen as substitution by zero (Halliday and Hasan, *Cohesion* 89) and in many contexts these two alternate. As it is a substitution by zero, there is an empty slot left in the structure where “something that is structurally necessary is left unsaid” (ibid. 144). There is a presupposition that something is to be supplied. Like substitution, ellipsis is in most cases an anaphoric relation (ibid. 145).

Similarly to substitution, ellipsis can be further subdivided into three categories: nominal, verbal and clausal. In all types of ellipsis, the elliptical form can always be replaced by its full, non-elliptical, counterpart (ibid. 149, 167).

Nominal ellipsis occurs within a nominal group, namely the function of the head is filled by a word which normally functions as modifier (ibid. 148). Verbal ellipsis is ellipsis within a verbal group. It can be defined as “a verbal group whose structure does not fully express its systemic features” (ibid. 167). Only one type of clausal ellipsis is important for the purpose of this thesis. It is the general ellipsis of the clause, where all clausal elements are omitted but one. This ellipsis typically appears in answers to wh- questions which supply only the element corresponding to the wh- word, e.g. *What did I hit? – A root.* (Halliday and Hasan, *Cohesion* 210).

d. Morphological and syntactic devices

Apart from the types of grammatical cohesion presented by Halliday and Hasan (*Cohesion*), Tárnayiková recognises the cohesive function of some morphological and syntactic devices.

The morphological category of tense adds to the cohesion of a text through the consistent temporal perspective, which most texts have, and which manifests itself not only in the verbal tense, but also in temporal adverbials, temporal conjunctions, and semantics of certain verbs (e.g. *remember*) (Tárnayiková 35, see also Quirk et al. 1454). Similarly, the consistent use of the same verbal voice creates cohesive links in a text, and so does the use of identical verbal mood (ibid. 36, 37).

The “recurrence with a shift in parts of speech” (ibid. 39) will not be dealt with separately, because from the perspective of Halliday and Hasan adopted here “two distinct morphological forms of the same lexical unit [...] can be treated as a case of repetition” (Halliday and Hasan, *Language* 81).

On the syntactic level, cohesion may be achieved by a multiple recurrence of a sentence pattern (i.e. parallelism, cf. Halliday and Hasan, *Language* 82), or recursiveness (Tárnayiková 39, 40). Recursiveness refers to “rules which are capable of repeated application in generating a sentence...” (Crystal, cited in Tárnayiková 40), e.g. *I’ve danced with a man, who danced with a girl, who danced with the Prince of Wales* (Tárnayiková 41).

e. Conjunction

Conjunction differs in nature from the preceding relations, because the conjunctive elements are cohesive only indirectly. They do not refer to any other part of the text but presuppose the presence of other elements (Halliday and Hasan, *Cohesion* 226).

Halliday and Hasan’s category of conjunction corresponds to the category of junction³, as proposed by Tárnayiková (42). Typical devices of junction are conjunctions and connectives, whose role is to signal “the relation between individual text spans and express the semantics of such a relation” (Zikánová et al. 149). The semantic relation may be additive (e.g. *furthermore, in addition*), adversative (e.g. *but, on the other hand*), causal (e.g. *so, because*), temporal (e.g. *then, finally*), correlative (e.g. *either...or*), conditional (e.g. *if, in case*), concessive (e.g. *though*), of reason (e.g. *hence, therefore*), or other (e.g. *nevertheless, and yet*).

³ The term junction, or discourse connectives (Zikánová et al. 149), makes it easier to include not only conjunctions but also other connectives.

2.2.3.2 Lexical cohesion

Lexical cohesion is “the cohesive effect achieved by the selection of vocabulary” (Halliday and Hasan, *Cohesion* 274). Generally, the question of reference is not relevant to lexical cohesion because a repetition of the same lexical item is cohesive regardless of the two instances having the same reference or not. With regard to reference, the second item may be identical, inclusive, exclusive, or unrelated. Lexical cohesion is not limited to simple repetition of a lexical item. “There is a cohesion between any pair of lexical items that stand to each other in some recognisable lexicosemantic relation” (ibid. 285). These sense relations comprise synonymy, antonymy, hyponymy and meronymy (Halliday and Hasan, *Language* 80). Moreover, a strong cohesive effect appears to be created by words frequently occurring together, in a collocation. The category of lexical cohesion is therefore divided into two groups (a) reiteration, and (b) collocation.

Reiteration takes place through “repetition of an identical lexical item” or “through occurrence of a different lexical item that is systematically related to the first one” (Halliday and Hasan, *Cohesion* 284). It may therefore rely on the use of the same word, a synonym or near synonym, a superordinate, or a general word. Because of the very unspecific meaning of the general nouns (e.g. *person*, *creature*, *thing*, *move*), there seems to be only a thin boundary between lexical cohesion of the reiteration type and reference, as described above, or substitution (ibid. 274, 279-281). General nouns functioning cohesively are usually accompanied by a reference item, in most cases the definite article *the* (ibid. 278).

The sub-class of collocation covers all lexical cohesion that is not subsumed under reiteration. It is such cohesion that results from the co-occurrence of items typically associated with each other (ibid. 287). This sub-class was eliminated from the classification of lexical cohesion in later works of Halliday and Hasan (*Language*).

In their more recent publication Halliday and Hasan (*Language* 81, 82) subdivide the category of lexical cohesion according to different criteria. Some of the relations between the lexical words may be generally present in language (i.e. general lexical cohesion) but others are established only in a specific text (instantial cohesion). General cohesion involves repetition, synonymy, antonymy and meronymy. Instantial cohesion is divided into three subcategories: equivalence, naming and semblance (ibid.).

Tárnyiková follows the above-presented classification, although she proposes different categories: lexical replacement, lexical repetition and lexical relationship. In lexical replacement “one lexical item is substituted by another” while they both share an identical referent (Tárnyiková 44). Lexical repetition can be either total, with a lexical item totally

repeated, or partial, where only part of the lexical item is repeated. Although not creative, lexical repetition may have a special communicative value. It draws readers' attention to the repeated lexical item and highlights it (ibid. 46). Lexical relationship, also called semantic contiguity, comprises what Halliday and Hasan (*Language* 82) treat under the heading of general cohesion, or collocation in their earlier work (*Cohesion* 284, 285).

2.3 Thematic Organisation of a Text

2.3.1 Theme – Rheme Division

Functional Sentence Perspective divides an utterance into two main parts: theme, and rheme (Červenka 16). According to Mathesius, the theme represents “the point of departure, that is “what is being talked about” [...], while the rheme is connected with the core of the message, that is “what is being said about the theme”” (Adam, *Presentation* 38). The division into theme and rheme usually corresponds to that of known and new (Daneš, *Functional* 108). As far as the text organization is concerned, it is “the theme that plays an important constructional role” (Daneš, *Functional* 113).

2.3.2 Simple, composed, and condensed utterances

From the point of view of theme-rheme structure, there are three types of utterances: simple, composed, and condensed (Daneš, *Functional* 116). A simple utterance is characterised by having one T – R nexus with simple theme and rheme (ibid. 115). Composed utterances consist of two (or more) simple sentences combined together in one sentence. If they have semantically similar themes or rhemes, the element will be expressed only once (ibid. 116). As a result, the composed utterance may have either a multiple theme or a multiple rheme, e.g. (a composed utterance with multiple theme) *The melting of solid ice and the formation from ice of liquid water exemplify physical changes.* (ibid. 117).

Condensed utterances are formed by fusing two simple sentences, which share a common FSP element. One of the utterances is either thematised or rhematised, to create one sentence (ibid. 116). Condensed utterances have therefore a complex theme or a complex rheme (ibid.), e.g. (a condensed utterance with complex theme) *This dark-coloured liquid, known as crude petroleum or crude oil, is obtained from wells of different depth.* (ibid. 117).

The three above mentioned types of sentences may combine in sentences, which are then termed complicated (ibid. 117).

2.3.3 Thematic progressions

Thematic progressions are one of the representations of connexity (i.e. coherence) of a text (Daneš, *Functional* 114). The thematic progression can be defined as “the choice and ordering of utterance themes, their mutual concatenation and hierarchy, as well as their relationship to the hyperthemes [...], to the whole text, and to the situation” (ibid.).

Thematic progressions can be classified according to three criteria. Firstly, according to what is thematised: theme, rheme, a whole utterance (whole T – R nexus), or text interval. Secondly, the thematised element may be adopted as it is, or the new theme may be derived from the thematised element. Thirdly, the thematised element may be taken either from the immediately preceding utterance – the so called contact thematisation, or from an earlier utterance in the text – distant thematisation (Daneš, *Věta* 210, as translated by Lucie Malá).

Based on the first two of the above mentioned criteria we recognise five basic types of thematic progressions (TP) (ibid. 208).

1) Linear TP, or TP with linear thematisation of rhemes, where “each R becomes the T of the next utterance” (Daneš, *Functional* 118). Two subtypes can be recognised: thematisation of rheme, and derived thematisation of rheme (Daneš, *Věta* 208).

2) TP with a continuous (constant) theme, which is characterised by the fact that different rhemes are connected to the same theme, which appears in series of subsequent sentences (Daneš, *Functional* 119). There are again two subtypes, the first one with the same theme thematised as a whole, the second one is TP with derived continuous theme (Daneš, *Věta* 209).

3) TP with thematisation of an utterance.

4) TP with a summarising theme, where a whole interval of a text is thematised.

5) TP with themes derived from the hypertheme, where the particular utterance themes are derived from a theme of some section of a text, e.g. a paragraph (Daneš, *Functional* 120).

The types 1) to 4) may appear in both contact and distant variant (Daneš, *Věta* 209).

The basic types of thematic progressions usually combine in a text. Some of the combinations are clearly structured and may be described as types of TP of higher order, as they provide a frame for the basic TP types. An example of this is exposition of a split rheme: an utterance has a multiple rheme and its parts are subsequently thematised in individual TPs (Daneš, *Functional* 121). The basic thematic progressions may be further complicated, for example by a thematic jump, i.e. omission of an utterance, whose content is obvious, in the TP (ibid.).

2.3.4 Thematic and Rhematic Tracks/Layers

Individual thematic progressions constitute the thematic track of a text, i.e. the succession of all themes in the text (Daneš, *Věta* 208). The concept of thematic and rhematic layers, or tracks, was first introduced in Firbas (1961)⁴ (Adam, *Aspects* 11). The thematic and rhematic layers of a text are “formed by all thematic, [...] and rhematic elements of the text respectively” (Adam, *Handbook* 45).

The thematic and rhematic layer are always homogenous to some degree (ibid. 47). However, the rhematic layer usually “shows a higher degree of semantic homogeneity” (ibid.). It is suggested that there are semantic relations between adjacent rhemes and that they are “also probably a basis of the dynamic nature of narration” (Červenka 28, 29). The rhematic layer is the most dynamic part of the text and serves to fulfil “the narrator’s communicative purpose” (Adam, *Aspects* 13). Its elements summarise the most important events of the story, introduce the participants and their acts (ibid.).

Themes and rhemes in a text convey various discourse subjects (DS). “DSs are here conceived of as anything – i.e. objects, properties, states, relations, processes, actions, events, stories, even text parts – that the speaker has in mind when employing this or that naming unit” (Daneš, cited in Pípalová 62). What is crucial for the construction of a text is that some of the presented DSs are at least partly identical or semantically related (Daneš, *Věta* 198, as translated by Lucie Malá). There are therefore “series of connected denominating units which appear to be partially or wholly equivalent in a concrete text and thus realize its coherence” (Červenka 20), referred to as textual paradigms⁵.

⁴ Firbas, J. (1961). "On the communicative value of the English verb", *Brno Studies in English* 3.79-104.

⁵ Firbas uses the term “co-referential strings” to describe such chains as “linguistic elements naming or indicating the same extralinguistic phenomenon, in other words having the same referent” (Firbas 1995 and 1992: 32) (Adam, *Horizontal* 16).

3 Material and Method

3.1 Material

The present thesis analyses three texts. Two of these texts are short stories written by Angela Carter, published in the anthology *Bloody Chamber and Other Stories*. These two short stories are adjacent in the anthology, with “The Werewolf” followed by “The Company of Wolves”. This reflects their mutual relationship: the latter story draws on the first one.

The two stories are compared with the fairy tale “Little Red Cap”. Out of the three classic versions⁶ of the fairy tale published in *The Classic Fairy Tales* of the Norton Critical Edition, the one originally related by Brothers Grimm⁷ was selected for the analysis. The fairy tale was translated into modern English by Maria Tatar. I have chosen this version of the fairy tale over the other two presented in this anthology, because it seems to correspond the best to the two short stories, both in terms of the basic plotline and the participating characters. I am nevertheless aware of the fact that the short stories are probably inspired by all of the versions rather than only by one of them.

The quantitative characteristics of the three texts are presented in Table 3.1 below.

Text	Paragraphs	Sentences	Distributional Fields
<i>Little Red Cap</i>	35	83	121
<i>The Werewolf</i>	15	42	76
<i>The Company of Wolves</i>	82	176	331

Table 3.1: Number of paragraphs, sentences, and distributional fields in the texts.

3.2 Method

Chapter 4, Analysis, comprises three subchapters, each dealing with one of the texts. The three texts were analysed from three points of view: thematic progressions, discourse subjects and cohesive chains, and cohesive ties. Accordingly, each of the subchapters of Chapter 4 is further divided into three sections focused on the respective aspects of analysis. The methods applied to perform these three types of analysis are presented in what follows.

⁶ The other two fairy tales are Louis and François Briffault’s “The Story of Grandmother”, and Charles Perrault’s “Little Red Riding Hood”.

⁷ Jacob and Wilhelm Grimm, “Rotkappchen,” in *Kinder- und Hausmärchen*, 7th ed. (Berlin: Dieterich, 1857; first published: Berlin: Realschulbuchhandlung, 1812). Only the main part of the fairy tale was analysed, as it presents the traditional story.

3.2.1 Thematic progressions

This part of the analysis aims at exploring the thematic structure of the text. The starting point of the analysis is the division of each of the texts into distributional fields. In this thesis, the basic distributional field is understood as a main clause. A table of the distributional fields was made for each text.⁸ The table is based on the FSP analysis charts proposed by Martin Adam in *A Handbook of Functional Sentence Perspective* (42, 43). For the purposes of this thesis the layout of the chart was modified (as shown in Table 3.2). As the basic distributional field does not necessarily correspond to a sentence, there are two columns, marking the number of the sentence (S) and the number of the distributional field (F). The fields are numbered irrespective of the sentences.

S	F	Con.	Thematic layer	Non-thematic layer	TP	TP type	Distance
1	1		It	is a northern country;	T1		
1	2		they	have cold weather,	T2 < R1	1b	contact
1	3		They	have cold hearts.	T3 = T2	2a	contact

Table 3.2: Example of the thematic progressions analysis (the beginning of the chart, “The Werewolf”).

Each of the distributional fields is divided into two parts: thematic layer, and non-thematic layer. Similarly to Adam’s chart (*Handbook* 42), conjunctions are noted in a separate column for the sake of clarity (Con.). The stretches of direct speech in the texts were taken as subordinate clauses and they are therefore assigned to the non-thematic layer of the distributional field as a whole⁹. This approach was applied even if the reporting clause was not explicit. In such cases, the theme of the distributional fields is understood to be the speaker of the direct speech.

The thesis strives to analyse the thematic progressions in the texts. For this purpose, three more columns were added to the chart (TP, TP type, and Distance). The ‘TP’ column contains the schematic description of the actual TP, i.e. symbolic notation of the source of the theme. The symbols were adopted from Daneš (*Věta* 208, 209). The ‘TP type’ column indicates the type of the thematic progression, e.g. ‘TP with constant theme’, coded in numbers and letters (e.g. 2a), which also indicate whether the theme is reiterated as a whole, or derived. The ‘Distance’ column indicates the distance of the thematisation, i.e. either ‘contact’ or ‘distant’. The distance of ‘theme derived from hypertheme’ is irrelevant, which is why the ‘Distance’ column is left blank in those cases.

⁸ The full tables (of both thematic progressions and cohesive ties analyses) for all the texts are in the Appendices, in the electronic version (due to their extensive length).

⁹ See also Červenka 26.

The participation of the theme of a distributional field in the thematic progression was determined according to the participation of the most thematic element of the thematic layer¹⁰. Some of the distributional fields were analysed as not integrated into TPs of the text and their three columns indicating the TP are therefore blank. These comprise mostly clauses with empty ‘it’ and ‘there’ constructions¹¹.

In two of the texts, a TP which does not fit any of the described types of TPs was detected. In this TP, several separate characters of the story are thematised together, e.g. “the child” + “the young man” → *they* (Carter, *COW* 70: 150). However, this TP was found only once in each text, and its investigation is beyond the scope of this thesis. It has therefore been subsumed under the ‘theme derived from hypertheme’, for the lack of a better term.

3.2.2 Discourse subjects and cohesive chains

This part of the analysis follows the trajectories of the main discourse subjects in the texts. The main DSs were selected depending on their frequency in the texts and their participation in the thematic progressions. The analysis draws partly on the thematic progressions chart (3.2.1). The DSs appearing in the thematic layer of the text were paid special attention to. The chart also revealed the number of different DSs appearing in the thematic layer of each paragraph and in the text as a whole.

DSs are referred to repeatedly in the text through different expressions. All of the naming units used in each text for each of the DSs were located. These naming units form an identity chain corresponding to each of the main DSs. The naming units are taken into account irrespective of the sentence boundaries. Elliptical subjects (\emptyset in Figure 3.1) and subjects implied in imperatives were included into the chains and counted as tokens.

<p>... → you → you → Little Red Cap → the girl → I → Little Red Cap → \emptyset → all three → Little Red Cap → Little Red Cap → herself → you → your</p>

Figure 3.1: A part of the cohesive chain of the DS “Little Red Cap” in the fairy tale (sentences 62 – 82).

While most attention was paid to the main DSs, the minor DSs were also taken into account where relevant for the interpretation.

¹⁰ In the case of the quality scale, as understood by Firbas, the participation was determined by the participation of the ‘bearer of quality’ (see Adam, *Handbook* 31).

¹¹ If there is an element expressing setting in the thematic layer of the distributional fields realised by ‘there’ construction, the way the setting integrates the field into the text is marked in the respective columns in brackets.

3.2.3 Cohesive ties

The analysis of cohesive ties in the texts follows the model framework of Halliday and Hasan (*Cohesion*). It therefore concentrates solely on the cohesive ties which work across the sentence boundaries. For the purposes of the analysis, a sentence is delimited orthographically (from a capital letter to an end punctuation mark).

The starting point of the analysis is a table of all inter-sentential cohesive ties present in the text (Table 3.3). This table was made for each of the three texts separately. It makes use of the method suggested by Halliday and Hasan (*Cohesion* 333-339). For each cohesive tie the table records the paragraph in which it is located (the location of a tie is determined by the location of its presupposing item), sentence number, cohesive item (i.e. the presupposing item), type of the tie, distance of the tie, and the presupposed item. The distance and type of the cohesive ties are marked using the coding scheme devised by Halliday and Hasan (ibid.). This system was slightly adjusted. In the coding system used for marking the distance of ties the change lies only in a substitution of the letter ‘R’ for ‘N’ for marking remote ties. The distance of the anaphoric ties is marked ‘o’ for immediate, ‘R[n]’ for remote, and M[n] for mediated tie (‘n’ stands for the number of intervening sentences). The cataphoric ties are marked ‘K’.

Paragraph	Sentence	Cohesive Item	Type	Distance	Presupposed Item
1	2	Her	R12	O	a dear little girl
1	2	Her	R12	O	a dear little girl
1	3	Loved	L1	O	Love
1	3	Her	R12	M[1]	her -> little girl

Table 3.3: Example of the cohesive ties analysis (the beginning of the chart, “Little Red Cap”).

As far as the type of the cohesive tie is concerned, most of the Halliday and Hasan’s codes were retained (for a detailed list of coding see Appendix). Changes were made in the codes for reference type of cohesion, and in the codes for lexical cohesion. There was one code added to the reference type, where a necessity of coding for the second person pronouns arose during the analysis. The code ‘R15’ was added to refer to the second person pronouns which are not part of direct speech, but nevertheless contribute to cohesion (e.g. recurrent reference to the general human agent). This change is in accord with the approach adopted by Halliday and Hasan in *Language* (77). As for the direct speech, I follow the original Halliday and Hasan framework and analyse the first and second person pronouns in direct speech as “anaphoric and cohesive, functioning [...] as conditioned variants of the third

person reference item” (Halliday and Hasan, *Cohesion* 353). Items ‘you’ implied in imperatives were included among the cohesive items as well.

The marking of lexical cohesion was modified at the level of subtypes which are based on sense relations obtaining between the members of a cohesive tie. The sense relations of meronymy¹² and antonymy were added to the list of sense relations. The original category ‘superordinate’ was widened and renamed ‘hyponymy’ to include cases of co-hyponymy as well as the relation between a hyponym and a hyperonym¹³. The category of ‘Collocation’ was omitted, as it was dismissed in Halliday and Hasan’s later approach to cohesion (*Language*). Another category was supplied instead: lexical cohesion based on ‘semantic contiguity’ (Daneš, *Věta* 205). These modifications resulted in a slight change in code numbers (see Appendix).

¹² The sense relation of meronymy is taken to include even cases which would be considered non-central by Cruse (153), e.g. *house – door*, *house – bed*.

¹³ All of these sense relations are recognised as functioning in cohesive ties by Halliday and Hasan in their later work (*Language*).

4 Analysis

The present chapter offers the analyses of the three texts: the fairy tale “Little Red Cap”, and the two short stories “The Werewolf” and “The Company of Wolves”. Each of the texts is dealt with in a separate subchapter.

4.1 The Fairy Tale “Little Red Cap”

This subchapter presents the analysis of the fairy tale “Little Red Cap”. The text consists of 83 sentences distributed over 35 paragraphs, which on the whole comprise 121 distributional fields. This subchapter is further divided according to the three areas of analysis. First, the thematic structure of the text, second, the hierarchy of discourse subjects and their cohesive chains, and finally, the cohesive ties in the text.

4.1.1 Thematic Structure

This subchapter focuses on the thematic progressions which constitute the thematic structure of the text, and on the number and types of DSs realising the themes.

Table 4.1 shows that nearly all the thematic progressions in the text are either the TP with constant theme, or the thematisation of rheme. The predominant type of TP is TP with constant theme, which is in 93% cases contact.

Type of TP	Total	%
Thematisation of Rheme	20	17%
Constant Theme	96	80%
Thematisation of an Utterance	0	0%
Thematisation of an Interval	0	0%
Theme Derived from Hypertheme	1	1%
Not integrated in TP	3	3%
Total	120	100%

Table 4.1: Types of Thematic progressions in the text (“Little Red Cap”).¹⁴

The cases of thematisation of rheme occur mainly in two contexts. First, when a new character is brought to the text, e.g. *A huntsman happened to be passing by the house just then and he thought to himself: [...]* (67: 95, 96); or when a character reappears in the text after a longer period of absence, e.g. *he could see a red cap faintly. [...] the girl jumped out [...]* (74: 106, 75: 107). Second, in dialogical sequences with address, where the usually

¹⁴ The numbers indicating the percentage in all the Tables are rounded to the nearest whole number.

unexpressed theme is taken to be the speaker, e.g. “*Good morning, Little Red Cap,*” *he said*. “*Thank you kindly, wolf.*” (17: 26, 18: 27).

The variability of DSs appearing in the thematic layer of the text and participating in the TPs is highly limited. Only seven participating DSs were found: “Little Red Cap”, “Grandmother”, “wolf”, “hunter”, “mother”, “the house”, and “the stones”; plus three general themes in the first paragraph: *you* (2) with generic reference, *person* (3), and *everyone* (5).

The majority of paragraphs of the text are based on only one or two different themes. In the text, 63% (22 out of 35) of paragraphs consist only of direct speech of one of the characters, with or even (in 15 cases) without a reporting clause. Obviously, these paragraphs have only one theme, possibly continuous (if there are more than one distributional field in the direct speech section). Nevertheless, even disregarding these paragraphs, the majority of paragraphs contain only one or two different themes. In the paragraphs based on one theme, the theme denotes either “the wolf” (paragraphs 14, 20, and 31), or “Little Red Cap” (paragraphs 15, 16, and 21). If the paragraph thematic structure consists of more than one thematic progression with constant theme, it is typical that individual TPs do not intertwine but stay separate, i.e. the thematisation is contact, e.g. paragraph 22, where themes 76 to 79 denote “Little Red Cap” and themes 80 and 81 denote “the wolf”.

Some of the TPs with one continuous theme do not end at the paragraph boundary but rather bind two paragraphs together, e.g. “the wolf” in paragraphs 13 and 14, 17 and 18, 31 and 32; “Little Red Cap” in paragraphs 21 and 22; “hunter” in paragraphs 32, 33, and 34.

The thematic organisation of the text is rather straightforward and clear. The author is probably trying to lead the reader through the text. In the last paragraph, where there is a quick change of themes, the author signals this by beginning with the theme *all three* (80: 115), from which the other themes of the paragraphs are subsequently derived (see Figure 4.1).

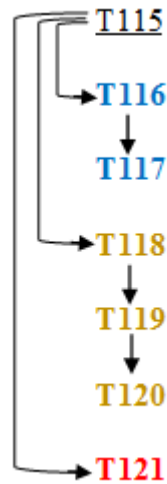


Figure 4.1: Thematic structure of paragraph 35 (“Little Red Cap”).

4.1.2 Discourse Subjects and Cohesive Chains

The cohesive chains of the main DSs are described in detail in this subchapter, in the order of their appearance on the scene. In the text, the main DSs correspond to the main characters of the fairy tale: “Little Red Cap”, “grandmother”, “wolf”, and “hunter”. Each of these DSs manifests itself through one cohesive identity chain, whose lengths are 93 tokens, 42 tokens, 58 tokens¹⁵, and 20 tokens respectively.

All the main DSs enter the narration through rhematic layer: *a dear little girl* (1: 1), *grandmother* (3: 3), *the wolf* (15: 23), *a huntersmen* (67: 95). In all of the main characters’ cohesive chains the grammatical tokens outnumber the lexical ones. The DSs tend to be referred to by a limited set of lexical naming units, in most cases only one item systematically dominates the lexical tokens of the chains. Only the central character, “Little Red Cap”, is given a proper name.

A] The chain of **the DS “Little Red Cap”** is a text exhaustive chain, as it enters the narration in the very first sentence, *a dear little girl*, and its last token is to be found in the last sentence of the text. The chain contains five different lexical naming units: *Little Red Cap* (e.g. 5), *a dear little girl* (1), *the child* (3), *the girl* (75), and *that tender young thing* (28). All but the first one appear only once in the text, showing the perspective of some other character: grandmother’s in *the child*, wolf’s in *that tender young thing*, and hunter’s in *the girl*. The DS is in fact presented twice. It first appears in the rheme of the first sentence as *a dear little girl* (1), but the name *Little Red Cap* is ascribed to this character in sentence 6. This double presentation has an impact on the participation of the DS in the TPs. Although

¹⁵ For the discussion on types of tokens included into this chain see below.

it is present in the thematic layer of the first paragraph, it becomes part of the thematic structure of the text only in paragraph 3, i.e. after it is introduced both as *a dear little girl* and as *Little Red Cap*.

Apart from the lexical naming units, the identity chain of “Little Red Cap” contains mostly third person feminine pronouns, i.e. *she* (e.g. 5), *her* (e.g. 4), but also second person and first person pronouns: *you* (e.g. 10), *your* (e.g. 8), *I* (e.g. 13), *my* (20), *we* (23). These form a rather large portion of the chain (36%), since there is a lot of direct speech involved in the story. The chain includes three tokens with inclusive reference: *we* (23) including “Little Red Cap” and her mother, *them* (30) comprising “Little Red Cap” and “grandmother”, and *all three* (80) referring to “Little Red Cap”, “grandmother”, and “hunter”.

B] Next introduced in the narration is **the DS “the grandmother”**. Her cohesive chain consists of three types of lexical naming units, *grandmother* (e.g. 3), *old woman* (29, 67), and *the old grandmother* (76), and pronouns, mostly third person *she* (e.g. 3), *her* (e.g. 12); and *I* (46). There are also two items with inclusive reference, described already in the “Little Red Cap” chain: *them* (30), and *all three* (80). It is interesting that the item *grandmother* is used in its capitalised form in places where it functions as a proper name, e.g. *if you bring a fresh bouquet to Grandmother, she will be overjoyed* (49). Although “the grandmother” is one of the main characters, the items of her cohesive chain appear mostly in rhemes, as she is only talked about by other characters in greater portion of the text, and in the rest things happen to her rather than she would do something actively. From this it follows that she participates in the shortest TPs of all main characters, at most the DS appears in three consecutive distributional fields (82: 118 – 120).

C] The chain of naming units used to refer to **the DS of “the wolf”** differs considerably from the chains of other main characters. It contains not only rather predictable lexical units, i.e. *the wolf* (15), *a wicked beast* (16), *old sinner* (70), but also lexical naming units used to refer to other characters, which, however, in the context denote “the wolf”. This happens twice, first when the wolf pretends to be “Little Red Cap” to be let into the house by her grandmother (ex. 1), and the item *Little Red Cap* should therefore be included into his chain.

(1) “Who’s there?”

“Little Red Cap, I’ve brought you some cake and wine. Open the door.” (42, 43)

Subsequently, the wolf pretends to be “the grandmother”, when the “Little Red Cap” enters the house. In the passage beginning with *Grandmother was lying there [...]* (55), the wolf is referred to through *Grandmother* and *she*, because this passage is narrated from the perspective of the Little Red Cap. Of course the identity of the wolf is hinted at by the girls’ description (ex. 2). This perspective is abandoned in sentence 65, where suddenly the item *the wolf* appears (ex. 3). The possibility of this sudden turnover in the story without the loss of coherence also shows that the items *Grandmother* belong in fact to the identity chain of “the wolf”.

(2) “Oh, Grandmother, what big ears you have!” (57)

(3) “The better to eat you with!”

No sooner had the wolf spoken those words than he leapt out of bed and gobbled up poor Little Red Cap. (65)

Other than these the identity chain consists of pronouns only, both third person, e.g. *he* (65), *himself* (28), and second or first person in direct speech, e.g. *you* (70), *I* (34).

D] The last of the main DSs, **the DS “hunter”**, features the shortest identity chain of all, mainly because he appears on the scene very late, in paragraph 32. It is also a chain displaying the least variety of naming units. There is only one lexical naming unit, *hunter* (67, 81), and 90% of the chain are grammatical tokens, e.g. *he* (69), *I* (70).

After entering the text through the rheme of the distributional field 95 (67), the “hunter” is thematised in the next field and participates in the longest uninterrupted TP with continuous theme, in distributional fields 96 to 106. He recedes into background as the other main DSs reappear on the scene (75 – 78). Then he is brought back again in the expression *all three* and thematised in two subsequent fields (81: 116, 81: 117), where he is led away from the scene: [he] *went home [...]*.

4.1.3 Cohesive Ties

This subchapter describes the cohesive ties in the text from the point of view of the type of the cohesive ties, their distance, and the correlation between these two parameters (subsumed under the discussion of the distance of the cohesive ties). There are 386 cohesive ties on the whole. In a text of 83 sentences, that makes it on average 4.7 cohesive ties per sentence.

4.1.3.1 Types of cohesive ties

The majority of cohesive ties in the text are lexical cohesive ties.

Type of Tie	Total	%
Lexical	239	62%
Grammatical	147	38%
Reference	132	90%
Substitution	2	1%
Ellipsis	5	3%
Conjunction	8	5%
Total	387	100%

Table 4.2: Types of cohesive ties in the text (“Little Red Cap”).

A) Lexical cohesive ties outnumber the grammatical cohesive ties in the text (see Table 4.2). The majority of the lexical ties (75%) are realised through repetition. Their reference is always identical (where it could be decided). In lexical ties where the two members are not identical, the most frequent sense relation is synonymy. It appears in 10% of all lexical ties. It is used to refer to the same characters with different naming units, e.g. *grandmother* (24) – *old woman* (29), but with other items as well, sometimes revealing a different perspective, e.g. *gobbled up* (65) – *eaten* (72).

The sense relation of meronymy appears when items from the setting participate in the story, e.g. *house* (41) – *door* (44) – *latch* (45), or in two cases when parts of “the wolf” are important to the story, *belly* (73), and *legs* (79). There are also other body parts of “the wolf”, which play an important role in the story at the moment when he pretends to be “the grandmother”. But they cannot be included into the count of ties based on meronymy, as the lexical ties hold within one sentence, e.g. *Oh, Grandmother, what big eyes you have!* (59). Individual parts of the body are classified as co-hyponyms.

Among the lexical ties there is a group of 16 ties based on ‘semantic contiguity’. From these ties six can be specified as action – instrument, e.g. *see* (60) – *eyes* (59), *firing* (73) – *musket* (72). Others can be described mostly through other semantic roles, e.g. action – result: *baked* (23) – *cake* (22).

Despite the fact that on the whole the lexical ties outnumber the grammatical ones, it is not so in every paragraph. Especially the first two paragraphs display almost twice as many grammatical ties as lexical. It is probably caused by the limited number of important items being introduced so early in the story, while there are already two characters present, who can be referred to by reference. There are two more paragraphs (i.e. 13 and 21) where the grammatical cohesion outweighs the lexical counterpart but the difference is not so significant (they differ in one tie only).

B] The most frequent type of **grammatical cohesive tie** is reference. As two of the main characters are female, it is not surprising that the most employed device are singular feminine pronouns (41% of all reference devices). The second most frequent is the use of the definite article, which is connected to the large portion of repetition of the same lexical item with identical reference, because this reference is often signalled by the referential item *the*, e.g. *the door* (44). Nearly as frequent as the definite article are singular masculine pronouns (in 22% of reference ties). They are not as numerous as the feminine ones, because the first male character “wolf” is sometimes referred to through feminine pronouns as well, and the second male character appears on the scene very late (in paragraph 32).

There are eight instances of conjunction. These are of three types, i.e. additive: *and* (12, 77), adversative: *otherwise* (1), and temporal: *then* (32, 49, 54, 77), *meanwhile* (50). The adversative and one of the additive ties are present in a sequence of directions given to “Little Red Cap” by her mother. They serve to organize her rather long list of instructions. Similar devices occur even within the sentences of her speech, e.g. *otherwise you’ll fall and break the glass, and then there’ll be nothing for Grandmother* (11). The second additive tie is used in combination with a temporal tie, and they serve the gradation of the happy rescue of the “Little Red Cap” and “the grandmother” (ex. 4).

(4) After making a few more cuts, the girl jumped out [...]. And then the old grandmother found her way out alive [...] (75, 77).

The other temporal ties are used possibly to suggest that an action, which was described in the preceding sentence, is over, e.g. *He walked for a while beside Little Red Cap. Then he said: [...]* (32).

The cohesive device of ellipsis is used mostly in dialogical sections of the text. It is then a clausal ellipsis, where all clause elements but one are omitted, and the remaining element is the one corresponding to the wh-word (ex. 5).

(5) “Where are you headed so early in the morning, Little Red Cap?”
 “To my grandmother’s.” (19, 20)

4.1.3.2 Distance of cohesive ties

All the ties detected in the text are anaphoric, possibly because cataphoric ties would unnecessarily add to the difficulty of the text, which is intended for young readers.

Type of a tie, distance	Total	%
Anaphoric ties:	386	100%
Immediate	127	33%
Mediated	38	10%
Remote	210	54%
Mediated + Remote	11	3%
Cataphoric ties	0	0%
Total	386	100%

Table 4.3: Distance of cohesive ties (“Little Red Cap”).

The majority of ties are remote (see Table 4.3), but this is compensated by the majority of ties being lexical (see Table 4.2) and mostly realised through repetition of the same lexical item (in 75% of lexical ties). Moreover, it is often not only a repetition of one word, but a full repetition of a multiword expression or phrase, e.g. *beautiful flowers all about* (32, 36).

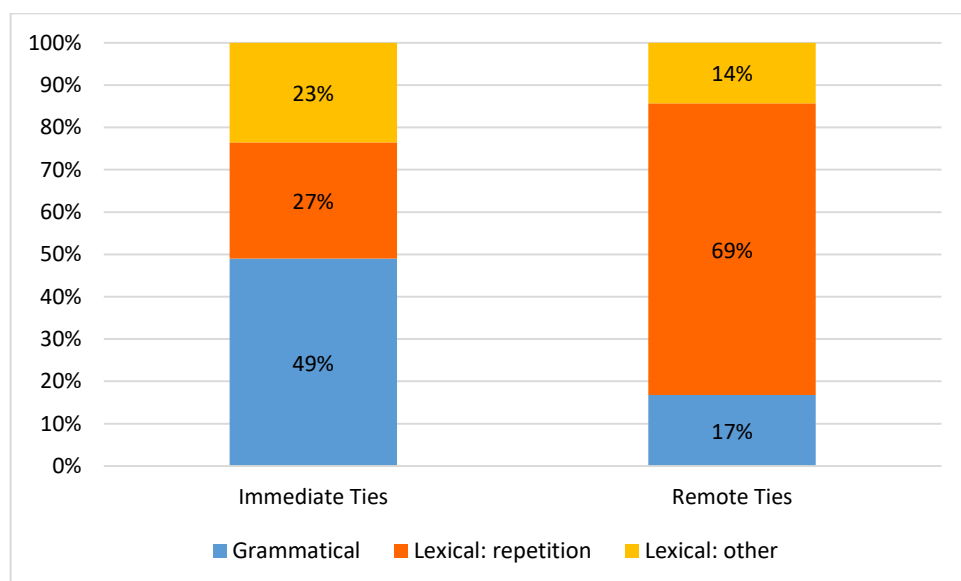


Figure 4.2: Distribution of grammatical and lexical ties among immediate and remote ties (“Little Red Cap”).

The remoteness of the ties is further compensated by the proportion of lexical ties to grammatical ties, which rises considerably in the remote ties, as well as the proportion of the lexical ties based on the repetition to other lexical ties (see Figure 4.2).

4.2 “The Werewolf”

The short story “The Werewolf” consists of 15 paragraphs, composed by 42 sentences. These consist of 76 distributional fields in total. The text is logically divided into two sections: introductory section, i.e. paragraphs 1 to 5, and narrative section, i.e. paragraphs 6 to 15. The fifth paragraph functions as a transition between these two parts. Although it still introduces the context of the story, it specifies immediate conditions in which the narration is set, in contrast to the rather permanent setting presented in the introductory section. There are differences between these two sections of the text, which will be described in the individual subchapters dealing with the thematic structure of the text, the discourse subjects and cohesive chains, and cohesive ties in the text.

4.2.1 Thematic Structure

This subchapter focuses on the types of the thematic progressions involved in the thematic structure of the text with respect to the two sections of the text; first the introductory, and then the narrative section is dealt with. Later, the variability of DSs denoted in the themes of the whole text is discussed.

Absolute majority of the themes participate in the thematic structure of the text, i.e. they are integrated in thematic progressions. The predominant type of thematic progression is TP with constant theme (see Table 4.4).

Type of TP	Total	%
Thematisation of Rheme	9	12%
Constant Theme	50	66%
Thematisation of an Utterance	2	3%
Thematisation of an Interval	0	0%
Theme Derived from Hypertheme	7	9%
Not integrated in TP	8	11%
Total	76	100%

Table 4.4: Types of thematic progressions in the text (“The Werewolf”).

The eight distributional fields which are not integrated in thematic progressions comprise, apart from field 1, four ‘there constructions’, two empty ‘it’ (one of which is only implied), and one direct speech with a speaker unrecoverable from the preceding context.

The two parts of the text (introductory paragraphs 1 to 5, and the narrative paragraphs 6 to 15) differ in their thematic structure. The structure of the introductory section of the text

is more complicated, as it contains four different types of progressions: continuous theme, thematisation of rheme, thematisation of an utterance, and theme derived from hypertheme. The TP with continuous theme (either “the people of the country” or “the Devil”) dominates and binds the paragraphs into a whole. There are seven distributional fields with themes ‘derived from hypertheme’. What complicates the assignment of a specific hypertheme to the fields is the fact that half of the fields lack explicit themes. A hypertheme *northern country* seems to be appropriate for three of these fields: *cold, tempest, wild beasts in the forest* (2: 4, 5, 6). The other four fields could be understood as being integrated in the text through an item referring to “the people of the country”. On the other hand, “the people of the country” do not function as the most thematic element of the thematic layer, e.g. *To these upland woodsman, the Devil is as real as you or I* (8: 12), and moreover the reference to “the people of the country” is mostly left implicit, e.g. [*They live*] *harsh, brief, poor lives* (7: 11), [*For them*] *wreaths of garlic on the door keep out the vampires* (12: 24). This analysis seems to explain better how is it possible to perceive the text as coherent even if it appears to be rather fragmented.

The structure of the narrative passage is relatively simple. It is built on TPs with (derived) continuous theme and a few TPs with (derived) thematisation of rheme. The thematisation of rheme is used mostly in connection to the main characters, either when they appear on the scene for the first time, e.g. [*she*] *turned on the beast. It was a huge one* [...] (23: 42, 24: 43), or when they re-appear after a longer absence, e.g. *she knew it for her grandmother's hand. [...] the old woman woke up at that* (36: 63, 37:65).

There is a rather limited number of DSs which participate in the thematic construction of the text, i.e. in the thematic progressions. These are¹⁶: “they = people of the country”, “their houses”, “the Devil”, “the Devil and the witches”, “the child”, “the mother”¹⁷, “the wolf”, “the forepaw”, “the hand”, “the grandmother” (including her *forehead*). These DSs are not present in thematic units participating in the TPs of all the paragraphs (see Table 4.5).

Most paragraphs contain one or two different themes participating in TPs, and none have more than three different themes. This might be accounted for by the fact that the paragraphs of the text are rather short. The median number of sentences per paragraph is 2,

¹⁶ The DSs listed do not include the two cases of thematised utterances, i.e. *it* (3: 7) and *that* (11: 23), or the themes derived from the hypertheme.

¹⁷ Paragraph six consists of two distributional fields containing direct speech by a speaker, who is not expressed in the theme, but may be deduced to be “the mother”.

and the median number of distributional fields per paragraph is 5. Higher number of different themes in such short paragraphs could probably cause confusion. On the other hand, the participation of two or three themes, rather than only one per paragraph, reflects interaction of the characters, who both actively participate in the action, especially in the narrative section of the text.

Paragraph number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
they															
their houses															
the Devil (+ the witches)															
the child															
the mother															
the wolf															
the grandmother															
the forepaw															
the hand															

Table 4.5: The distribution of thematised DSs in paragraphs (“The Werewolf”).

There are four paragraphs which are built entirely on one continuous theme, either “they” (paragraphs 1 and 4), or “the child” (paragraphs 8 and 15). As these are both the main unifying DSs of the introductory and the narrative sections respectively, they enter the paragraphs already through the thematic layer (see also below). In the first paragraph, where the DS “they = the people of the country” appears for the first time, the theme of the second distributional field (*they*) is derived from the preceding rheme *northern country* (1: 1). Paragraph 6 features only one continuous theme as well, the DS “the mother”, which is however unexpressed and only implied as a speaker of direct speech, whose identity might be guessed by the reader.

4.2.2 Discourse Subjects and Cohesive Chains

According to the participation in TPs and length of identity chains, there are seven main DSs in the text: “the child”, “the grandmother”, “the wolf”, “the forepaw”, “the hand”, “the people of the country”, and “the Devil”. The naming units referring to each of these DSs form cohesive chains, whose lengths are respectively: 51 tokens¹⁸, 23 tokens, 21 tokens¹⁹, 6 tokens, 7 tokens, 18 tokens, and 7 tokens. The cohesive chains of the individual

¹⁸ The instances of elliptical subject were included into the count, as well as three instances of implicitly present *you* in imperatives.

¹⁹ The tokens with inclusive reference were included into the count, e.g. *wolves*.

characters are described subsequently, ordered according to their importance in the text (the DSs of the narrative section are described first, before the DSs of the introductory section).

The DSs are mostly referred to by one or two lexical naming units, and none of them is given a proper name. This may underline their validity as types (see also Červenka 29).

The individual DSs do not enter the text all at once (see Table 4.6 – the hatched cells indicate the presence of the DS only through its possessive forms). They are rather introduced in separate paragraphs. The exception are “the child” and “the grandmother”, although “the child” is in paragraph 6 introduced only indirectly as a supposed addressee of a direct speech, while “the grandmother” is introduced openly with *grandmother* (18). In the narrative section of the text (paragraphs 6 to 15) there is a tendency to the main DSs interaction. There are always at least two of them on the scene (see Table 4.6).

Paragraph number	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
they															
the Devil															
the child															
the grandmother															
the wolf															
the forepaw															
the hand															

Table 4.6: The presence of the main DSs on the scene in paragraphs (“The Werewolf”).

A] The longest and most important chain is that of **the DS “the child”**. It is also a chain that runs through most paragraphs and thus links them into a larger whole: the narrative section of the text. Its average frequency is 3 tokens per sentence (in the sentences where it is present), and it never disappears for a longer span than 3 sentences (32 – 36). The chain features relatively restricted number of types of naming units. The DS is referred to as *the child*, in two cases enriched by an attribute: *the good child* (20), *a mountaineer’s child* (24). Other than that only pronouns are used, both third person: *she* (e.g. 22), *her* (e.g. 20), and *herself* (40); and second person (due to the direct speech): implied *you* (e.g. 18), *you* (21), *your* (21); and elliptical subjects (e.g. 23). The use of pronouns outnumbers the use of the lexical items – pronouns constitute 84% of the tokens. The expression *the child* is present once in each paragraph from paragraphs 7 to 15, with the exception of paragraph 12 in which the main theme is “the hand” and there is no danger of ambiguity. The shortest chain of pronominal items in between two lexical expressions in this chain is 3 items and occurs twice

in the passage where “the child” interacts with another female character “the grandmother”, and there is the greatest danger of ambiguity.

The DS “the child” enters the narration indirectly, as an addressee of a direct speech (sentence 18). It therefore enters through the rhematic layer of the text. Even though the first cohesive tie of the chain is in fact cataphoric, presupposing the item *the good child* (20), the identity of this implied addressee may be recovered also from the general knowledge, i.e. the knowledge of the fairy tale “Little Red Riding Hood”, as well as from the expression *grandmother*, which implies the presence of other family members, especially a grandchild.

The chain is present in both themes and rhemes of the subsequent paragraphs but in a different manner. Almost all of the pronouns in the subjective case, elliptical subjects, and lexical naming units remain in the thematic layer – the exceptions are *you* (18, 19, 20, 21), which are rhematic, because they are used in a direct speech, and *the child* (30), being a subject of a subordinate clause and therefore thematic element on an embedded lower level. They constitute the main unifying TP of the narrative section, a TP with a constant theme.

The tokens appearing in the rhematic layer of the text (apart from those above mentioned) are mainly possessive pronouns *her* (16 tokens). Only one *her* is a personal pronoun in an objective case: *the neighbours heard her* (40). These appear in the rhemes as the main character “the child” interacts with other DSs related to her, i.e. other characters, e.g. *her mother* (20), *her grandmother* (30); objects, e.g. *her knife* (23), *her apron* (28); and a part of her body: *her throat* (25).

B] Next in importance are the characters of “**the grandmother**” and “**the wolf**”. For the sake of clarity, I have treated these two as distinct DSs so far. However, if Daneš’s criteria for identification of a DS are applied (Daneš, *Věta* 199, 200), the DS “the grandmother” is identical with the DS “the wolf”, because the author has the same character in mind when she uses these naming units. This DS is a referent of two cohesive chains in the text which begin as seemingly independent chains and only gradually merge into one identity chain, as the reader realises the identity of “the grandmother” and “the wolf”. The two chains will be therefore described separately.

The DS “the grandmother / the wolf” appears on the scene first as “the grandmother” and enters the narration through the rhematic layer of the text in the first sentence of the narrative passage (18: 31). After its first appearance the cohesive chain “grandmother” disappears to be replaced by the “wolf” chain, and later returns in sentence 28 in *her grandmother’s house*. The ten sentences long pause in the identity chain can be explained by “the grandmother” being first introduced in a direct speech as reason for a journey, which

then fills the next ten sentences, i.e. three paragraphs. It is also these ten sentences where most of the items of “the wolf” chain can be found. The items of “the grandmother” chain appear in the thematic part of only five distributional fields. The DS participates in only one TP with constant theme in fields 65 and 66 (37). This shows that “the grandmother” is mostly passive in the story. She actually becomes active only when she behaves *like a thing possessed* (37). The tokens of her chain appear mostly in rhemes which are more complex in structure, including subordinate clauses, e.g. *[She] found her grandmother was so sick she had taken to her bed and fallen into a fretful sleep, moaning and shaking so that the child guessed she had a fever* (30).

The cohesive chain of “the grandmother” includes three different lexical naming units: *grandmother* (e.g. 30), *the old woman* (e.g. 32), and even once *a thing possessed* (37), a member which is included into the chain through instantial lexical cohesion of the semblance type: *[she] began to struggle, [...] like a thing possessed* (37). The use of the expression *old woman* is interesting because it is also twice used in the description of *a witch* in sentence 14. The choice of the expression is by no means accidental, as “the grandmother” is in the end identified as a witch and is treated accordingly.

The tokens of the cohesive chain of “the wolf” are *a/the wolf* (e.g. 23, 26), *the beast* (23), and pronouns *it* (e.g. 24), *one* (24), and interestingly once *she* (26). As it is not usual to use the pronoun *she* in connection with wild animals, it is a clue to the identity of the wolf for the reader. This is further supported by the sounds of the wolf: *a gulp, almost a sob* (26), which are rather human.

The cohesive chain of “the wolf” begins as a similarity chain with two items of a more general reference, which are inclusive with regard to the one wolf: *wild beasts* (2), and *the starving wolves* (20). The wolf enters the narration first as a member of a class, and as an individual it emerges first as a sound, *that freezing howl of a wolf* (23), and then as *the beast* (23). There are two more items with inclusive reference cohesively linked to the identity chain of “the wolf”: *wolves* (25, 26). Both stand out in the text as they are used in connection with a verb in present tense, while most of the narrative part is in the past tense. Both of the instances relate the behaviour of the wolf to that of wolves generally, e.g. *it went for her throat, as wolves do* (25). This device underlines the universality of the character, who is rather a type than an individual. It is a tendency usually found in fairy tales (see also Pípalová 67).

Items of “the wolf” chain constitute a TP which intertwines with the TP with the theme “the child” in paragraphs 8 to 10 (see Figure 4.3 – the items in bold denote “the wolf”,

the other ones denote “the child”). It begins with a thematisation of a rheme *the beast* and continues as a TP with constant theme, with either contact or distant thematisation.

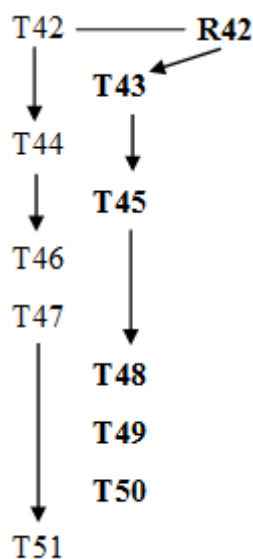


Figure 4.3: TP in distributional fields 42 to 51 (“The Werewolf”).

The character, in its “wolf” form, then disappears from the scene and the remaining items of the chain interact with the chain of “the forepaw” and serve as its modifiers, e.g. *the wolf’s paw* (28) (see also Table 4.6 above). The “wolf” chain ends when the identity between “the forepaw” and “the hand” is revealed. The switch is supported by the replacement of the tokens of “the wolf” chain by the tokens of “the grandmother” chain in the position of a modifier: *a wolf’s paw* () – *her grandmother’s hand* (36). The DS “wolf / grandmother” is then referred to only through items of “the grandmother” chain.

C] The DSs of “the forepaw” and “the hand” resemble the preceding two DSs. Although they have been referred to separately so far, they are revealed to be (according to the above mentioned Daneš’s definition) only one DS. It is likewise described by two identity chains, which merge into one. In this case, the transition between the two chains, and so the identity of the possibly distinct DSs, is overtly expressed, through the means of instantial lexical cohesive tie of the equivalence type: *it was no longer a wolf’s paw. It was a hand* [...] (33, 34).

The “forepaw” chain evolves from “the wolf” chain to which it holds by a lexical cohesive tie based on meronymy: *a wolf – forepaw*. It enters the narration through rhematic layer (25: 47). It participates in the TP only briefly, when it becomes a continuous theme of fields 59, 60, and 61, which is also the moment of the transition between “the forepaw” and “the hand” chains of the DS.

In connection with “the forepaw / the hand” a chain of *right* (25) – *right* (39) should be mentioned. These two chains interact: *its right forepaw* (25), *her right hand* (39). Although it is a minimal chain (as it consists only of two members), it is rather important, as it helps to confirm the equivalence between “the grandmother” and “the wolf”. It is interesting that the cohesive tie holds even though it is a remote one with the distance of 13 sentences. This might be caused by the limited number of DSs appearing in the short story as a whole.

D] The DS “the people of the country” differs from the other main DSs of the text. Its cohesive chain is very homogenous because 11 out of the 18 tokens (61%) are *they*. There are two different lexical naming units included in this chain: *these upland woodsmen* (8), and *the neighbours* (40); these are, however, used only once, and neither of these is the first item of the chain. This chain displays the highest proportion of grammatical tokens: 89%. It seems that it is not important who *they* are more specifically. The lexical item *the neighbours* serves only to extract a group from the mass of *they*, but does not specify this group.

The first token of the chain appears in the text in the position of a theme (1: 2) which is derived from the rheme of the preceding distributional field, i.e. *a northern country*. It then stays in the thematic layer and becomes rhematic only once in sentence 40, distributional field 71, where it re-enters the text after being absent for 41 fields.

The DS “they” is thematised in the main TPs of the first, the third, the fourth, and the fourteenth paragraph. All of these are predominantly TPs with constant theme.

E] In the third paragraph, TP with constant theme denoting **the DS “the Devil”** complements the TP with constant theme “they”. It is interesting that the cohesive chain of “the Devil” enters the text as a theme (8: 12), which cannot be derived from any part of the preceding text. The DS “the Devil” merges with *the witches* (10), who are thematised rheme of the distributional field 20. All the tokens of this chain are in the thematic layer of paragraph three.

4.2.3 Cohesive Ties

The present subchapter describes the cohesive ties found in the text. It first concentrates on the distribution of these ties throughout the text. Then it characterises the ties from the point of view of their types, and distance between their members. The section focusing on the distance of the cohesive ties is concluded with the discussion of the correlation between the types and distance of the cohesive ties.

There are 217 cohesive ties in the text. The average number of ties per sentence is therefore approximately 5 (5.2). The distribution of the ties throughout the text is, however, uneven. On the one hand, there is a marked difference between the two principal parts of the story, the introduction (paragraphs 1-5) and the narrative part (paragraphs 6-14). On the other hand, considerable differences in the number of ties per sentence can be observed also among the individual paragraphs within each part.

The introductory paragraphs feature 2.9 ties per sentence on average²⁰ while the number of cohesive ties per sentence in the narrative section of the text increases to 6.7. The difference may relate to the descriptive character of the introductory section. The story is very short and the style of the first passage is intentionally terse to match the described environment. The setting is described through listing objects typical of the *northern country* (1). Most objects are mentioned only once and therefore do not participate in further cohesive links, e.g. *a string of drying mushrooms* (5). Moreover, the mentality of “the people of the country” is illustrated by facts which are otherwise only loosely integrated into the text, e.g. *wreaths of garlic on the doors keep out the vampires* (12). The higher number of ties per sentence in the latter part of the text, on the other hand, seems to be due to its narrative nature, with stable main characters. Moreover, the presented objects usually reappear several times throughout this section.

The number of ties per sentence displays some variation also at paragraph level within the two major sections of the text. In the beginning parts of both sections there is a tendency towards a gradual increase in the relative number of cohesive ties. This is linked to the fact that in every paragraph new DSs are introduced and can be referred back to. This increase in the relative number of ties in paragraphs 1-3 and 6-9 can be seen in Figure 4.4.

The first section is concluded by paragraphs 4 and 5. In paragraph 4 the relative number of ties is lower; the relations to the other paragraphs are mostly implicit. Paragraph 5 consists of only one four-word sentence (and therefore could not possibly contain more cohesive links). It functions as a borderline between the two parts of the story.²¹

²⁰There will remain a considerable difference between the two sections even if we allow for the improbability of appearance of cohesive ties in the first sentence (as these would have to be cataphoric).

²¹ Alternatively, paragraph 5 could be analysed as the beginning of the narrative part of the text, supporting the tendency towards a gradual increase in the relative number of ties in the initial sections of the second part.

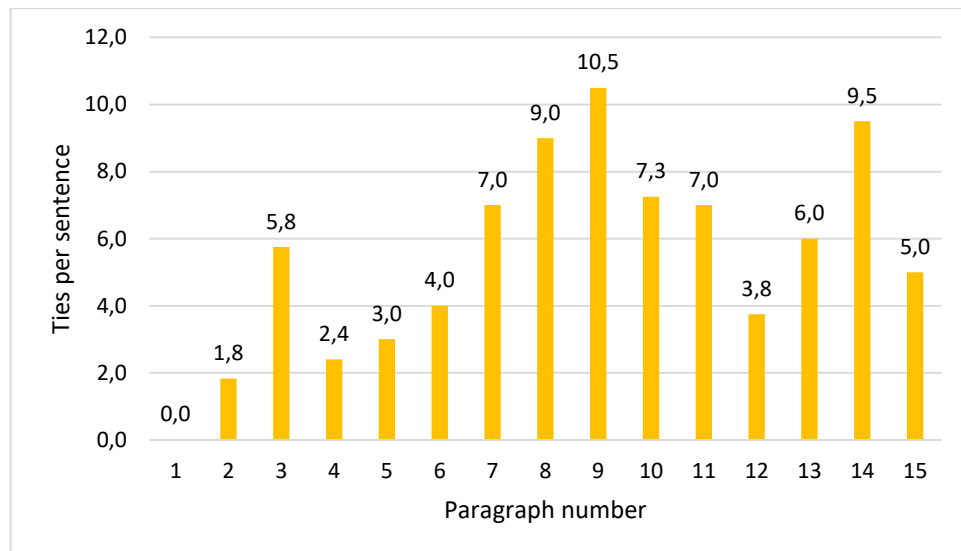


Figure 4.4: Distribution of cohesive ties in paragraphs (the introduction covers paragraphs 1-5, the narrative part proper paragraphs 6-15) (“The Werewolf”).

By the end of paragraph 9 all the major DSs have been introduced in the story, and they remain the same in paragraphs 10 and 11. In paragraph 12 the DS of “the forepaw” is transformed into “the hand”. The new notion of “the hand” is then described through a number of features, which are newly presented in the text. This may account for the lower number of cohesive ties in paragraph 12. A significantly higher number of ties can be seen again in paragraph 14, which will be dealt with below.

Figure 4.1 shows not only the changes in the relative numbers of ties but also the boundary between the introductory and the narrative sections of the text. With the first paragraph of the narrative part, i.e. paragraph 6, the text seems to start almost anew. Paragraph 6 features only one tie with a presupposing item in the preceding paragraphs. It is a very remote tie of *hearthstone* (19) – *houses* (4) and it is therefore quite weak. All the other cohesive ties present in paragraph 6 are either cataphoric, or immediate ties confined to this paragraph. Similar detachment from the introductory part was detected in most paragraphs of the narrative section (i.e. 6 - 13 and 15). These paragraphs contain only twelve cohesive ties with the presupposed item in the introductory section of the text. Moreover, most of the presupposed items are located either in the sentence *Cold, tempest, wild beasts in the forest* (2), or in the single-sentence paragraph 5. There is therefore no explicit link between the narrative paragraphs and the greater part of the introductory section.

Paragraph 14 differs from the other paragraphs of the narrative section in that it is cohesively tied with paragraph 4. These ties hold despite the rather long distance between

their two members, e.g. *witch* 's (41) – *witch* (14). The cohesive force over such a long stretch of text is facilitated by two factors. First, the ties are lexical, either realised through repetition, or based on synonymy. Second, both in paragraph 14 and 4 the members of the cohesive ties occur close to each other. The two paragraphs are both penultimate in their respective sections. They also resemble each other in their theme – rheme structure. In paragraph 4, there is a TP with constant theme “the people of the country” in the distributional fields 26 to 29. The rhematic layer presents the normal behaviour of “the people of this country” towards “a witch”, which is also present in the thematic layer of these fields. In the rhematic layer of these fields there is a gradation: *strip the crone – search for marks – find – stone to death*.

This gradation is mirrored in paragraph 14 in fields 72 to 74 with the rhematic sections *knew [the wart] for a witch's nipple – drove [...] out into the snow, beating her [...] – pelted with stones, until she fell down dead*. Like in paragraph 4, there is a constant theme “the people of this country”, but instead of “a witch”, “the grandmother” appears in the thematic layer. The parallel thematic structure of the paragraphs thus reinforces the connection between “a witch” and “the grandmother”. The connection between “the grandmother” and “a witch” is supported in paragraph 14 by the repetition of the expression *old woman*, which is for the first time employed in connection with *a witch* (14) (twice in the sentence), and later it appears in sentences 37 and 41 as a part of “the grandmother” chain.

4.2.3.1 Types of cohesive ties

The majority of cohesive ties found in the text are lexical (see Table 4.8). Therefore, these are described first, and are followed by an account of the grammatical ties.

Type of Tie	Total	%
Lexical	126	58%
Grammatical	91	42%
Reference	84	39%
Substitution	2	1%
Ellipsis	0	0%
Conjunction	5	2%
Total	217	100%

Table 4.8: Types of cohesive ties in the text (“The Werewolf”).

A] More than a half of **the lexical cohesive ties** (54%) are realised by a repetition of the same lexical item, mostly with identical or inclusive reference. It is because the characters and objects in the story usually appear more than once but (with the exception of the main characters) there is often some distance between the occurrences. Therefore the DS has to be named lexically, e.g. *father's hunting knife* (21) – *knife* (23) – *father's knife* (25) – *knife* (28) – *father's hunting knife* (38); in this case there is either full or partial repetition²² according to the distance between the items. The repetition is also used in naming the main characters, to keep them activated in the minds of the readers. Since choice of lexical naming units used in the chains of the main characters is restricted, the repetitions of the same lexical items outnumber the use of synonymous lexical items.

An important sense relation in the cohesive ties is meronymy²³, which features in eighteen ties and is therefore the most frequent sense relation employed in cohesive ties where the members are not identical (there is not a repetition of the same lexical item). In the introductory paragraphs meronymy is used in the description of the typical houses of “the people of the country”, e.g. *a bed* (6), *a table* (6), and *the doors* (12). In the narrative section, meronymy is used in two areas. First, some parts of the main characters are significant for the story: “the wolf's” *eyes* (24), *chops* (24), *forepaw* (25), and *(three) legs* (27); “the child's” *throat* (25); “the grandmother's” *forehead* (31), and *hand* (39) with *the third finger* (35) and *index finger* (35). Second, separate items are taken from the setting of the story: *the trees* (27) from the forest, *(her) bed* (30) and *the sheet* (37), and *the floor* (32) from the grandmother's house.

There is a group of twelve lexical ties whose members do not stand in any traditional sense relation. What binds them could be generally named as ‘semantic contiguity’²⁴. Some of the ties can be described through semantic roles, e.g. agent – action: *wolves* (20) – *howl* (23), locus – locatum: *corpses* (10) – *graveyards* (9), *logs* (4) – *forest* (2). Others involve relation of e.g. time – phenomenon (a phenomenon typically present in the time): *winter* (17) – *cold* (2), *winter* (17) – *snow* (29). There is, however, no universal pattern in the relations.

Although the majority of ties are lexical (see Table 4.8), there are three paragraphs (3, 4, and 6), where grammatical cohesive ties predominate. The first two are part of the introductory section of the text, where the main DS is “they (= the people of the country)”, and so the lower number of lexical ties might be partly caused by the absence of the lexical

²² The terms ‘full’ and ‘partial’ repetition are used by Tárníková (46).

²³ The sense relation of meronymy is understood here as including peripheral meronymy, e.g. *house* – *bed*.

²⁴ See Daneš, *Věta a text*, 205.

repetition in naming a character. The third one is the introductory paragraph of the narrative section. There are fewer lexical ties because this paragraph is not, as already mentioned, lexically tied with the preceding text. Furthermore, only one female character, i.e. “the grandmother”, is presented and talked about, and it is therefore easily referred to through pronouns.

B] Reference constitutes 91% of all **grammatical cohesive ties** (see Table 4.8). Out of the reference devices, the referential item ‘the’ predominates (37%). It is used in connection with lexical items. As the characters are not given any proper names, the referential item is repeated every time the character is referred to through a lexical item, e.g. *the child*, *the wolf*. It is not surprising that the second most frequent reference device is singular feminine pronouns because two of the main characters are female. It also follows that as male characters do not play any significant role in the story, there are no singular masculine pronouns among the cohesive referential devices. Similar in number are the third person singular neuter and plural pronouns, referring mostly to “the wolf” and “the people of the country” respectively.

There are only 5 cases of conjunction. This seems to be due to two reasons. First, in the introductory section of the text, the author prefers to keep the relation between sentences vague. Second, the events of the narration itself are ordered chronologically and so there is not much need for clarification. The relation between sentences expressed by conjunction is of two kinds: adversative, *but* (33, 38), and temporal, e.g. *then* (16). The adversative *but* is used for emphasis, which also explains its marked sentence-initial position. The temporal ties are each in a different paragraph but their presupposing item is always in the last sentence of paragraph (even though in paragraph 15 there is only one sentence). Two of the three instances of temporal conjunction are used to mark a shift in time. The described events follow one another immediately in the narration, and the effect of *Soon* (29) and *Now* (42) is a delay in time, a quicker shift forward.

The grammatical cohesive ties are limited mostly to reference and conjunction. There are two cases of substitution, each of a different kind: nominal *one* (24), and clausal *so* (9). The grammatical cohesive device of ellipsis is not present in the text at all.

4.2.3.2 Distance of cohesive ties

Almost all of the cohesive ties in the text are anaphoric (see Table 4.7). The cataphoric ties in the text are all located in the stretch of direct speech at the beginning of the narrative section. They result from the fact that neither the speaker nor the addressee of

the direct speech had been introduced to the reader so far. The items such as *you* (18, implied in imperatives) or *I* (19) therefore presuppose explaining items from sentence 20, *the good child* and *her mother* respectively.

Type of a tie, distance	Total	%
Anaphoric ties:	211	97%
Immediate	66	30%
Mediated	6	3%
Remote	129	59%
Mediated + Remote	10	5%
Cataphoric ties	6	3%
Total	217	100%

Table 4.7: Distances of cohesive ties (“The Werewolf”).

Among the anaphoric cohesive ties, the majority are remote (see Table 4.7). The most common distance is that of one sentence (41 ties), next in number is a distance of three sentences (14 ties) and that of two sentences (11 ties). The remoteness of the ties increases the demand on the reader because with the increasing distance between the items it is more difficult to recover the presupposed item. This is partly compensated for by the majority of the ties being lexical (see Table 4.8) and in most cases based on repetition (54% of all lexical ties). There is a difference in the distribution of lexical and grammatical cohesive ties among immediate and remote ties (see Figure 4.5).

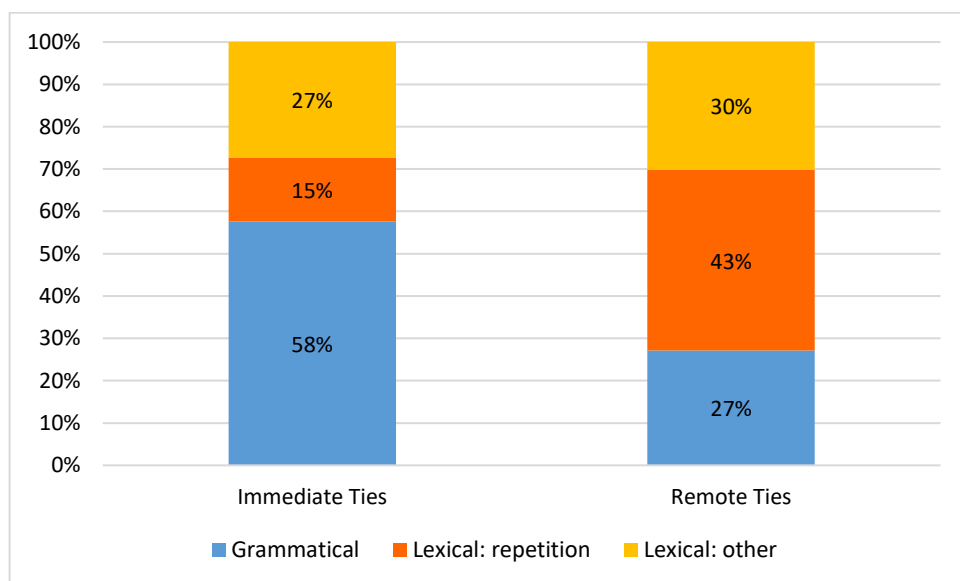


Figure 4.5: Distribution of grammatical and lexical ties among immediate and remote ties (“The Werewolf”).

The majority of immediate ties are grammatical, whereas the remote ties are predominantly lexical (see Figure 4.5). Moreover, the remote ties are more often realised through repetition: while repetition is used in 36% of immediate lexical ties (i.e. 15% of all immediate cohesive ties), it is employed in 59% of remote lexical ties (i.e. 43% of all remote cohesive ties).

4.3 “The Company of Wolves”

The short story “The Company of Wolves” consists of 176 sentences divided into 82 paragraphs. The total number of distributional fields in the text is 331.

The story is divided into two main parts: the introductory section, i.e. paragraphs 1 to 22, and the narrative section, i.e. paragraphs 23 to 82. It is the narrative section which follows, at least to some degree, the plot of the traditional fairy tale. These two sections are graphically separated by a blank space between paragraphs 22 and 23. As will be shown in the individual parts of the analysis, these two main sections of the story differ in many aspects.

4.3.1 Thematic Structure

This subchapter begins with the description of the thematic structure of the text as a whole. Then it focuses on the differences in thematic structure between the two main sections of the text, and attempts to explain them.

Four different types of thematic progressions were found in the text: TP with constant theme, thematisation of rheme, theme derived from a hypertheme, and one thematisation of an utterance. The predominant type of thematic progression is constant theme (see Table 4.9).

Type of TP	Total	%
Thematisation of Rheme	57	17%
Constant Theme	223	67%
Thematisation of an Utterance	1	0%
Thematisation of an Interval	0	0%
Theme Derived from the Hypertheme	15	5%
Not integrated in TP	35	11%
Total	331	100%

Table 4.9: Types of thematic progressions in the text (“The Company of Wolves”).

The distributional fields which are not integrated in thematic progressions, apart from the first sentence, are in 67% either ‘there constructions’, or they contain empty ‘it’ in their thematic layer, e.g. *It is midwinter* (51: 105).

There are two groups of themes derived from a hypertheme. The first group comprises themes from the setting of the story. The general background scene is initially described by *this region of mountain and forest* (9), but as the narration proceeds, there is an increasing number of items added to this description, which the reader is expected to bear in mind (especially in the narrative section of the text). These items specify three aspects of the background. First, the time of the narration, both relatively permanent, e.g. *midwinter* (51), *Christmas Eve* (57), and temporary, e.g. *afternoon* (70), *the day darkened* (73), *moon was rising* (90). Second, the weather conditions, e.g. *it began to snow* (73), *the freshly falling snow blew in eddies* (92). Thirdly, the places where the story happens, e.g. *the forest* (66), *the path* (68). The distributional fields with theme derived from a hypertheme are then related to some of the items of the setting, which should already be in the mind of the reader, e.g. *out of the forest* (25: 50). In the introductory part of the text, these thematic items derived from the setting of the story are sometimes accompanied by a DS of a person, newly present on the scene, who lives in *this region of mountain and forest* (9), e.g. *a witch from up the valley* (28: 58), and *old wives hereabouts* (47: 99).

The second group of themes derived from a hypertheme are themes, which comprises everything in the current setting of the story, and summarise the situation as a whole, e.g. *All was as it had been before except that grandmother was gone*. (123: 238).

The two main sections of the text differ in their thematic structure. The difference is not in the types of TPs present in the sections, but in their proportion (see Table 4.10).

Type of TP	Part 1	%	Part 2	%
Thematisation of Rheme	31	30%	27	12%
Constant Theme	52	50%	171	75%
Thematisation of an Utterance	1	1%	0	0%
Thematisation of an Interval	0	0%	0	0%
Theme Derived from Hypertheme	6	6%	8	4%
Not integrated in TP	13	13%	22	10%
Total	103	100%	228	100%

Table 4.10: Types of thematic progressions in paragraphs 1 to 22, i.e. Part 1, and 23 to 82, i.e. Part 2 (“The Company of Wolves”).

The most significant difference is in the proportion of the TPs with constant theme to the thematisation of rheme. The introductory part contains more TPs with the thematisation of rheme, because there is a greater number of locally important DSs, which are introduced through the rhematic layer. The introductory section lacks one unifying identity chain²⁵. Instead, the main cohesive chain of “wolves” includes shorter identity sub-chains of individual wolves, or their groups become important. Therefore, although the similarity chain of “wolves” runs through all of the introductory part in great frequency, its members participate in the TP with thematisation of rheme several times, when the identity sub-chains of individual wolves or their groups appear. In contrast, in the narrative part of the text, there are stable main characters with long identity chains, which give rise to the TPs with constant theme. This difference in both the type of the main chains and the TPs is also linked to the degree of the narrativity of the individual parts.

The median number of different DSs²⁶ denoted by themes participating in thematic progressions in the individual paragraphs is 2 in the introductory section of the text and 1 in the narrative section of the text. These two numbers suggest that there are more mono-thematic paragraphs in the narrative section than in the introductory section of the text. There are three types of such mono-thematic paragraphs: paragraphs consisting of only one distributional field, paragraphs consisting of a direct speech by one character, and paragraphs, which are neither of the two preceding. All three types of mono-thematic paragraphs are more frequent in the narrative section of the text: 23 paragraphs consisting of only one distributional field (as opposed to 3 in the introductory section), 17 (as opposed to 1) paragraphs containing only direct speech, and 7 (as opposed to 0) paragraphs of the last type. The rareness of mono-thematic paragraphs in the introductory section may be due to the lack of space. The section contains some narrative episodes, but these are too short to involve paragraphs centred on a single character. The shortness of the episodes also prevents the characters from uttering direct speech.

²⁵ The unifying chains of the two sections of the text will be dealt with in greater detail in the subchapter 4.3.2 Discourse Subjects and Cohesive Chains.

²⁶ In this count, DSs derived from the main DSs, mainly parts of body, were subsumed under the main DS, e.g. *she* and *her breasts* were counted as one.

4.3.1.1 Thematic layer of the introductory section

In the introductory part of the text, i.e. paragraphs 1 to 22, the most frequent themes are items from the unifying cohesive chains of this part²⁷, i.e. “the wolves” and “you”. These are complemented mainly by themes realised by tokens of the shorter identity chains, e.g. “a hunter”, “a young woman”, “a man = her first husband”. These identity chains become important in short episodes narrated in the introductory section, which illustrate the lives in the region and the nature of wolves²⁸. The fact that the introductory section of the text is focused mainly on “wolves” in all their forms is revealed in their participation in the TPs. There are only seven paragraphs in which there is no theme from the “wolves” similarity chain. Four of them are incorporated in the episode about “a man” who disappears on his wedding night, and when he returns, it is clear that he is a werewolf. Therefore, the “wolf” is in fact present in the thematic layer of three of these paragraphs, but in his human form. The other two paragraphs (paragraph 1 and 27) whose thematic layer does not include items of the “wolves” chain have such item in their rhemes, e.g. *One beast and only one howls in the woods by night* (1).

The other DSs which become themes integrated into TPs of the introductory part appear usually only once in the theme, and none of them is denoted in more than two themes. The majority of these themes enter the thematic layer as thematised rhemes, e.g. [*the hunter*] *put a duck in it, [...] Quack, quack! went the duck* (24: 47, 25: 49), or they are derived from the hypertheme, e.g. *out of the forest* (25: 50).

4.3.1.2 Thematic layer of the narrative section

In the narrative section of the text, there are both: paragraphs which contain only one main character DS in their thematic layer, and paragraphs which contain two (or more) main character DSs in their thematic layer. These two structures of paragraphs correspond to the two types of passages of the narrative section: the passages where the reader follows the description or actions of only one of the main characters, and passages which relate the interaction of the main characters. The majority of paragraphs have only one main character DS present in their thematic layer, and these will be therefore described first.

Throughout the narration, including both paragraphs with one main character in the thematic layer and paragraphs with more characters in the thematic layer, the author does

²⁷ The unifying chains of the two main sections of the text will be discussed in detail in chapter 4.3.2 Discourse Subjects and Cohesive Chains.

²⁸ For more detail see chapter 4.3.2 Discourse Subjects and Cohesive Chains.

not capture only the action, but pays great attention to the scenery. Therefore, there are minor DSs from the setting, which appear in the themes²⁹.

A] Paragraphs with one main character present in the thematic layer feature one dominant TP with constant theme of this character's DS. The majority of these paragraphs consist of only one distributional field, or consist of direct speech, or the TP with the constant theme of the main character DS alternates with other minor themes within the paragraph. There are only 6 paragraphs whose themes all denote one DS of a main character, and therefore are part of one TP with constant theme. Four of them (paragraphs 25, 62, 65, and 76) have the constant theme of "the child", and two (paragraphs 33 and 40) have the constant theme of "the young man". The paragraphs with the theme of "the young man" both consist of only two distributional fields of one sentence. The longest paragraph with the constant theme "the child" is paragraph 25, consisting of 8 distributional fields. In all of the fields of paragraph 25, the DS is referred to through an item *she*, because some of the clauses of the paragraph have parallel structures, as they describe "the child" as a virgin, e.g. *she is an unbroken egg, she is a sealed vessel* (63: 130, 131). This paragraph is also part of the longest uninterrupted thematic progression with constant theme in the whole text, which stretches over 13 distributional fields, binding together paragraphs 24 and 25. This passage is where the character "the child" is described. Other two paragraphs with the constant theme "the child", i.e. paragraphs 62 and 65, are part of the undressing passage, where the narration focuses solely on the actions of the one character and description of the parts of her body. These two paragraphs are connected with stretches of direct speech into two small paragraph groups with one constant theme: paragraphs 61, 62, 63, and paragraphs 65, 66.

As already mentioned above, in some of the paragraphs with one main character DS in the thematic layer, there are also themes which do not belong to the TP with constant theme denoting the character's DS. These other themes are either unintegrated in the TPs, or denote minor DSs, usually objects. This structure may be found in paragraph 53, with constant theme "the young man". In this paragraph, "the young man" cleans up the grandmother's house after eating her, and individual items from the house are mentioned to illustrate that *all was as it had been before* (123); the theme *all* is also one of the themes not denoting the DS "the young man". Another example of this structure is paragraph 68, where the constant theme "the child" is complemented by pieces of clothing, e.g. *the thin muslin* (156: 289), and *the firelight* (157: 293). These interruptions appear due to a great emphasis

²⁹ These DSs and their function will be described in the next chapter 4.3.2 Discourse Subjects and Cohesive Chains, in the subsection on narrative part of the text, i.e. 4.3.2.2.

on detail in these paragraphs. Especially in the undressing scene at the end, the eye of the reader follows the individual items of clothes as they are dispatched into the fire.

B] Paragraphs with more than one DS of a main character in the thematic layer are concentrated in three larger sections of the narrative part, where the main characters interact. These are three important moments of the story: the meeting of “the child” and “the young man”, i.e. paragraphs 29 to 38; “the young man” eating “the grandmother”, i.e. paragraphs 48 to 52; and “the child’s” interaction with “the young man” in the grandmother’s house, i.e. paragraphs 57 to 75. Paragraphs of the three passages display two intertwining thematic progressions with constant theme of the two main characters.

During the meeting of “the child” and “the young man” in the woods, i.e. paragraphs 29 to 38, the two characters are, with one exception, the only DSs in the thematic layers, and they alternate in the themes of individual distributional fields. Twice they merge into one summarising theme *they* (70: 150, 71: 151). The one exception is *it* in field 158: *This young man had a remarkable object in his pocket. It was a compass*. The interruption in the constant themes may have been used for the purpose of emphasis. The information about the *object* being *a compass* is separated into two sentences to raise the readers’ interest in this object, which is a device often used in fairy tales. There are also five fields unintegrated into the thematic progressions in these paragraphs, mostly ‘there constructions’ describing the background situation of the meeting.

The intertwining of themes “the grandmother” and “the young man” in paragraphs 48 to 52 offer the two characters’ perspectives on the happening. The reader is offered not only what “the grandmother” sees, but also her comments on the situation, uttered possibly only in her mind, e.g. *Oh, my God, what have you done with her?* (108). “The grandmother’s” perspective is important in the description of the “young man” at the moment when he approaches her, and he is almost transformed into a wolf. The comparison of the thematic layer of these paragraphs with thematic layer of paragraph 68 (mentioned above) shows clearly the different function of undressing of the two main characters, “the young man” and “the child”. While “the child” performs a striptease, and the individual items of clothes are named as she takes them off, during “the young man’s” undressing, the items of clothes do not enter the themes at all. When he undresses, the focus is on the parts of the body, whose description identifies him as a wolf. He undresses to be able to change into a wolf.

The section of paragraphs 57 to 75 differs from the two above mentioned sections of characters’ interaction, because “the young man” appears in the thematic layer only as an

implied speaker of direct speech stretches. As these are placed in separate paragraphs, the two main themes of “the child” and “the young man” do not intertwine inside paragraphs. The very limited and indirect appearance of “the young man” is linked to the erotic tone of the scene, where the emphasis is on the undressing female character.

4.3.2 Discourse Subjects and Cohesive Chains

This chapter focuses on the most important discourse subjects in the text and their cohesive chains. The unifying cohesive chains are described separately for the introductory and the narrative sections of the text. This helps to characterise the key differences between the two main sections.

4.3.2.1 The introductory section

In the introductory section of the text, there are no central unifying identity cohesive chains. Identity chains present in this part of the text are rather short. They are mostly limited to one paragraph only, e.g. the DS “children” in paragraph 8: *the grave-eyed children of the sparse villages* (16) – *them* (16) – *they* (16) – *their* (17) – *they* (17). A few of these identity chains connect more paragraphs together, where the narrator uses short stories to illustrate some point, e.g. the fact that *wolf may be more than he seems* (21). The longest of these episodes is a story of “a young woman”, which takes place in paragraphs 14, 16, 17, 18, and 19. The identity chain of the DS “young woman” is 32 tokens long and it runs through all of these paragraphs. It is accompanied by the identity chain of “her husband”. Another such shorter identity chain is that of “a hunter” in paragraphs 11 and 12.

A cohesive chain of “you” plays an important role in the text. It consists of 28 tokens, 26 of which are in the first section of the text. In this part, it is central in paragraphs which are not unified by any other identity chain, i.e. paragraphs 3 to 7, 9, 20, and 21. It is hard to determine who exactly the referents of the tokens in this chain are, or if the reference is always identical or at least inclusive. The tokens are of three kinds: second person singular *you* (e.g. 5) and *your* (e.g. 5); first person plural *we* (e.g. 19), and *our* (30); and third person plural *they* (44). They seem to express mostly the general human agent, e.g. *You are always in danger in the forest, where no people are* (13). However, at some places the text becomes instructive, and generality of the tokens *you* is somewhat weakened, e.g. *If you spy a naked man among the pines, you must run as if the Devil were after you* (50). These passages resemble the morals one usually finds in fairy tales. There are two tokens which differ from the rest: *we* (19), and *our* (30), which could be at the same time interpreted as ‘people of this

region'. Both of them create the impression that the narrator is one of the people living in that region.

There is only one cohesive chain that runs through the whole first part of the text, i.e. paragraphs 1 to 22. It is the chain of “wolves”, which is at the same time the cohesive chain with most frequent tokens in this section. This chain cannot be generally called identity chain, as the reference of its tokens changes and is not always identical. The chain includes wolves generally, referred to both in singular and in plural as *the wolf* (e.g. 2), *he* (e.g. 2), *wolves* (e.g. 3), and also by some descriptive items like *the forest assassins* (5), *grey members of a congregation of nightmare* (6), and *carnivore incarnate* (2). Then some specific groups or individuals are selected from the wolves in general, as the narrator relates short episodes that illustrate what wolves are like, e.g. *a wolf* (25), *a big one* (25), and *the wolf* (42). These usually create a short identity sub-chain, consisting of the lexical tokens as well as pronouns. The wolves are also characterised through certain body parts, e.g. *eyes* (3), *jaws* (12), and *snout* (45). The howling of the wolves plays an important role in their description as well, and can be included into the chain on the basis of ‘semantic contiguity’, more specifically characterised as the relation of agent – action. The wolves in the text overlap with werewolves. Therefore, there are DSs that start as wolves and turn into human beings and vice versa, e.g. *a wolf* (25) – [...] – *no wolf* (27) – *the bloody trunk of a man* (27). As the werewolves are talked about as merely wolves, when they are in their wolf form, items like *werewolf's* (47), *the werewolf* (47), and *the lycanthrope* (49) were included into the “wolves” chain as well. There is also one item which was included into the “wolves” chain based on an instantial cohesion of the equivalence type: *the wolf is carnivore incarnate* (2). This particular item is repeated twice in the narrative passage of paragraphs 23 to 82, in moments where “the young man” turns into a wolf.

Most of the body parts that are present in the “wolves” chain appear again in the second part of the text, in the description of “the young man”, e.g. *eyes* (48, 106), *the ribs* (11, 114), *his legs* (45, 114), and *genitals* (45, 115), where they serve to identify him as a werewolf, or a wolf.³⁰

The chain of the “wolves” does not end with the introductory section, but its tokens are much less frequent in the second part of the text. There are further items referring to wolves as a group, but this time they are not wolves in general, but wolves of the specific forest, e.g. *wolves* (52), *the wolves* (81, 102), *wild beasts* (53); and later on even more

³⁰ More detailed discussion on the means of identifying “the young man” as a wolf/werewolf follows in section 4.3.2.2, where the identity chain of “the young man” is described.

specifically a group of wolves who came to howl around the grandmother's house. Items used to refer to "wolves" in this part of the story reflect the changing attitude of "the child": *wolves* (39), *the gaunt, grey beasts* (44), and *poor things* (47). Finally, there is also one token referring to werewolves, *werewolves'* (75), and one token referring explicitly to only one wolf: *the tender wolf* (76). This last token of the chain belongs to the identity chain of the DS "the young man" as well.

As was already mentioned above, the howling of wolves is integrated into the "wolves" cohesive chain on the basis of the agent – action semantic relation. This "howling" sub-chain has a specific role in the text, in both the introductory and the narrative sections³¹. The idea that the wolves' howling has a meaning in it is suggested throughout the introductory passage, and manifests itself in lexical items used to refer to it, which form a similarity chain. In paragraph 4, the howling is first presented as *long wavering howl* and *an aria of fear made audible*. There is a contrast of the word *aria* suggesting high art, and the *fear*. This contrast of a song and something terrible is present in the next paragraph as well: *the wolfsong* (7) described as *the sound of the rending you will suffer, in itself murdering* (7).

The howling appears again in paragraph 14, *a howling, coming on the wind from the forest* (33), and the next paragraph describes the *melancholy* in wolves' howling. Again the howling possesses *fearful resonance* (34) but it is at the same time referred to as *the canticles of wolves* (35), i.e. religious songs.

As the story nears its climax, the howling of the wolves comes back on scene, *a great howling rose up all around them, [...] the howling of a multitude of wolves* (139). The howling is then subsequently described as *threnody* (148), *prothalamion* (162), and *the forest's Liebestod* (164) in accord with the development of the story. The first item, a song of lamentation, especially lament for the dead (OED), suggests that "the child" will die very soon. The second term, meaning a song written in celebration of a wedding (OED), is used for howling in the moment "the child" kisses "the young man". The last term, implying the consummation of love after death, reflects "the young man's" intentions of eating "the child". The louder and louder sound of howling then disappears and at the end of the story there is silence: *all silent, all silent* (173).

³¹ I have decided to subsume this similarity chain under the subchapter on the introductory section of the text, because the chain starts here, and it is closely connected to the "wolves" chain, described in this subchapter.

4.3.2.2 The narrative section

There are three main DSs in the narrative part of the text, corresponding to the main characters of the story: “the child”, “the young man”, and “the grandmother”. Each of these is the referent of one cohesive identity chain in the text. The lengths of the cohesive chains are 188 tokens, 134 tokens, and 44 tokens, respectively. The lengths correspond to the importance of the individual characters in the story. All of the identity chains consist predominantly of grammatical naming units. The longer and more frequent the identity chain in the text, the greater proportion of grammatical tokens. The functions of the lexical naming units of the chains will be discussed individually for each character. None of the characters is given a proper name, which enhances the notion that they are types rather than individuals.

A] In the identity chain of **the DS “the child”** the proportion of the grammatical items to the lexical items is the highest of all the main DSs’ chains. The lexical naming units constitute only 11% of all the tokens. They are, however, quite varied. There are 11 different types of lexical naming units used to refer to the DS “the child”, and they can be sorted into four categories. First, the basic lexical naming units, sometimes modified to reveal some characteristics of “the child”: *the child* (56), also *the wise child* (164), and *the strong-minded child* (52); and *the girl* (55, 92, 130, 165), also *dear girl* (107). Second, the items revealing her position in a family: *granddaughter* (127), *the youngest* (60), and *a little late comer* (60). Third, terms of endearment, used by her grandmother and “the young man”: *darling* (105, 138, 141), *pet* (155), and *dear one* (150). The fourth category comprises three items which describe “the child” metaphorically and could be included into the identity chain based on an instantial cohesion, namely equivalence: *an unbroken egg* (63), *a sealed vessel* (63), and *a closed system* (63). The lexical items are not distributed evenly throughout the text, or the cohesive chain. Eight of them are located at the beginning of the narrative section, in paragraphs 23, 24 and 25, because the character of “the child” is introduced and characterised in them. The character appears on the scene for the first time as *this strong-minded child* (52) and in the following two paragraphs the lexical items support the information the reader learns about her. All the lexical items from the fourth category, tied to the cohesive chain through instantial cohesion, are located in one sentence in paragraph 26. The next lexical naming unit is located in paragraph 39. Therefore, there are 28 sentences in which the DS “the child” is referred to only through grammatical naming units. There are 56 tokens of “the child” identity chain present in these sentences, in between the two lexical naming units. Such a long stretch of text without reappearance of a lexical reference to the character is

possible mainly because there is no danger of ambiguity, as there are no DSs that could be referred to through feminine pronouns.

The lexical naming unit *girl's* (92) is used only after “the child” disappears from the scene. In the cohesive chain, three lexical items follow this one, with only one grammatical item in between. Two of them are used to refer to “the child” while she is still not present on the scene, and the third one, *granddaughter* (127) is used, when she reappears. Paragraphs 57 to 67 contain no other lexical naming unit than the four terms of endearment “the young man” uses for “the child”. This stretch can be therefore compared to paragraphs 26 to 38, where there were only grammatical tokens of the chain present. Apart from the terms of endearment, there are 54 grammatical tokens of the identity chain distributed in 27 sentences. Similarly to paragraphs 26 to 38, there is no danger of ambiguity in this stretch of text.

The last two lexical naming units appear at a turn in the story, when “the child” suddenly takes the initiative. First, *the wise child* (164) underlines the character’s quality. Then the clause *The girl burst out laughing* (165) contrasts with clauses earlier in the text, e.g. *he laughed at her again* (79), and the use of the lexical naming unit emphasizes that this time it is she, not he, who is laughing, and therefore shows the switch of who is in control.

The DS enters the narration through thematic layer as *this strong-minded child* (52: 107). Generally, new DSs tend to be brought on the scene in the narration through rhematic layer. This introduction is, however, skipped in case of “the child”, probably because a reader with the knowledge of the fairy tale “Little Red Riding Hood” expects this character to appear in the story, and so she does not have to be introduced.

B] Grammatical tokens constitute 87% of all the tokens of the identity chain of **the DS “the young man”**. Unsurprisingly, there are mostly masculine pronouns, e.g. *he* (69), *him* (72); second and first person pronouns where the chain enters a direct speech, e.g. *you* (81), *I* (86); and third person and first person plural pronouns in places where the chain merges with the one of “the child”, e.g. *they* (71), and *we* (138).

The lexical naming units are distributed in the chain more evenly than those of “the child” because his appearance or identity is more important than hers, as it changes. “The young man” changes his form from human to wolf. The chain therefore comprises items of three types: items of human form, items of wolf form (including *werewolf*), and items that do not signify “the young man’s” form, as although their referent is “the young man”, they are usually used for another character. There are only two lexical naming units of the last type, i.e. tokens usually associated with another main character. These are used when “the young man” pretends to be *your granddaughter* (104) to be let in by “the grandmother”, and

later on when “the child” momentarily sees him as *her grandmother* (128), when she reaches the house.

The lexical naming units of the human form outnumber the wolf ones. The DS is first presented as “the child” sees him: *a fully clothed one* [= man] (68), *a very handsome young one* (68). There are two other lexical items that reveal her opinion of him: *the dashing huntsman* (73), and *the handsome gentleman* (90). The other ‘human’ items: *the young man* (92) are used when he is approaching grandmother’s house, and the reader does not know he is a werewolf yet, and when he approaches the grandmother to eat her and what she sees is *a young man* (117). The “young man” assumes his wolf form while eating the grandmother. After that, the lexical naming unit *the young man* (124) indicates that he has changed back into a human being. The last ‘human’ token helps to describe “the young man” as a werewolf, rather than simply indicating his form: *the man with red eyes in whose unkempt mane the lice moved* (159).

The “young man” is never explicitly identified as a werewolf. The reader is given clues based on the interaction of cohesive chains and parallelism. There are short similarity chains that are in interaction with the tokens from the “wolves” chain in the introductory section, and then interact with the chain of “the young man” in the narrative section of the text, e.g. *old wives hereabouts think it some protection to throw a hat or an apron at the werewolf* (47) in the first part, and *you can hurl your Bible at him and your apron after, you thought it was a sure prophylactic* (106) in the second part, where *him* refers to “the young man”. Another type of chain interaction used for the same reason is interaction of “the young man” chain with parts of body that would normally fall into “the wolf” similarity chain, e.g. *his feral muzzle* (7), and *his chops* (19), where the items of “the young man’s” chain function as determiners of the body parts.

The second device in revealing the identity of “the young man” is parallelism. Whole clauses are repeated with only a slight change in wording, in which the “wolves” from the introductory section of the text are replaced by “the young man” in the narrative section (ex. 6: *them* = “the wolves”, *he* = “the young man”).

- (6) There is so little flesh on them that you could count the starveling ribs through their pelts, if they gave you time before they pounced. (11)
[...] he’s so thin you could count the ribs under his skin if only he gave you the time. (113)

The first wolf form lexical naming unit of “the young man’s” chain is integrated in a similar parallelism: *The wolf is carnivore incarnate* (2, 118). Here, however, the change is not in the wording, but in the reference of the expression *the wolf*. In the first sentence its reference is generic, referring to the class of wolves, whereas in the second sentence, the implication is of including “the young man” into this class, possibly even that *the wolf* refers solely to this one werewolf. The sentence appears instead of the description of his eating “the grandmother”. The rest of the ‘wolf’ lexical items are used at the end of the story, one with inclusive reference, *the werewolves’ birthday* (175), and one with identical reference: *the tender wolf* (176).

C] The DS “the grandmother” is the last main character of the story. This DS’s identity chain contains the highest proportion of lexical tokens (36%). The types of lexical naming units are all synonymous, and only the last one mentioned offers an extra piece of information: *grandmother* (e.g. 55), *granny* (e.g. 56), *old lady* (17), *old woman* (135), and *pious old woman* (97). The higher proportion of lexical items is necessary, because the individual items are rather distant from each other, and in 6 out of 16 cases used as modifiers when the DS is not present on the scene, e.g. *grandmother’s house* (80). Most items of “the grandmother” chain do not participate in TPs. Even when they are in the thematic layer, as in paragraph 42, “the grandmother” remains passive, which can be seen from the predicates used in the distributional fields where the tokens function as subjects: *lives* (56: 113), *is* (95: 119, 97: 195, 98: 196), *has* (97: 194), and *can see* (109: 215, 114: 224).

D] Apart from the main DSs, there is a group of **minor DSs**, which all have very short identity chains, but which fulfil an important function in the story. These minor DSs were already mentioned in the chapter on thematic progressions, because they are among the few DSs entering the themes integrated into thematic progressions of the narrative section. This group of the minor DSs are items derived from the setting of the story. They are used to support the development and accompany individual key moments of the story, e.g. *The tick of the clock cracked like a whip* (131: 251) illustrates the moment, when “the child” realises that something terrible had happened in her grandmother’s house. Another minor DS with similar function is “the blizzard”, which starts only as *The freshly falling snow blew in eddies [...]* (92: 185), but becomes *the blizzard* (144: 271) as the story nears its climax, and disappears after the climax, at the end of the story, *The blizzard will die down. The blizzard died down [...]* (170: 320, 171: 321).

4.3.3 Cohesive Ties

This sub-chapter describes the cohesive ties present in the story. Firstly, it focuses on the distribution of the ties throughout the text, with respect to the two main sections. Secondly, the types of cohesive ties found in the text are presented and further characterised. Thirdly, the distance of the cohesive ties is analysed and interpreted. Finally, the sub-chapter includes some observations on the correlation between the distance and the types of the cohesive ties.

There are six cohesive ties per sentence on average (6.13). Although the cohesive ties are not distributed evenly throughout the individual paragraphs of the text, there is no significant difference in the relative number of ties between the two principal sections of the text – there are 6.4 cohesive ties per sentence in the introductory section, and 6.03 ties per sentence in the narrative section. The two sections differ slightly in the character of the cohesive ties. In the first part, the lexical ties comprise 61% of all ties. In the second part, 54% of ties are lexical, and therefore the number of lexical and grammatical ties is more equal. This difference seems to be caused by the character of the unifying cohesive chains of the respective sections (which have already been described in detail above, in chapter 4.3.2). The introductory part is unified by a similarity chain of “wolves”, which requires more lexical items than identity chains. This similarity chain is complemented by only a few rather short identity chain. On the other hand, the integrating cohesive chain of the narrative part is the identity chain of “the child”, complemented by two other identity chains of “the young man” and “the grandmother”. These chains are very long (in comparison to the identity chains of the introductory part) and therefore include a large proportion of grammatical ties.

4.3.3.1 Types of Cohesive Ties

Type of Tie	Total	%
Lexical	588	56%
Grammatical	467	44%
Reference	443	95%
Substitution	2	0%
Ellipsis	2	0%
Conjunction	20	4%
Total	1055	100%

Table 4.11: Types of cohesive ties in the text (“The Company of Wolves”).

Although most cohesive ties in the text are lexical (see Table 4.11), the difference between the number of lexical and grammatical ties is not striking, probably because the cohesive chains of the main characters are predominantly grammatical.

A] Lexical cohesive ties are realised by repetition in 52% of the ties. The frequent use of the repetition is linked to two aspects of the text. First, there is a lexical connection between the two principal sections of the text³². Second, the author makes use of the items from the setting of the story as they support the development of the plot, but which are repeated after a greater stretch of text and therefore need to be expressed lexically³³.

Two sense relations meronymy and hyponymy hold in 41% of lexical cohesive ties which are not realised through repetition. The relatively high number of these ties is linked to the intention of the author. The story brings out the erotic subtext of the original fairy tale and in certain passages it almost borders on pornography. The implication that this is a possible reading of the fairy tale is reinforced by several sentences adopted from the original, e.g. *What big arms you have* (160). As a result of this intention, the physical appearances of the two main characters become important. This gives rise to a group of cohesive ties whose presupposing or presupposed items are parts of body. These ties are then either based on meronymy, with one of the members of the tie being the character, e.g. *breasts* (153) – *dear one* (150), or co-hyponymy, where both the members are body parts, e.g. *genitals* (115) – *legs* (114). The detailed description of “the young man” has one more function, which was already dealt with in the description of this DS, and that is to reveal that he is a werewolf. There are only two body parts of “the grandmother” present in the story. Her physical appearance is inconsequential, and so the only important parts of her body are those left after she is eaten: *bones* (19), *hair* (19).

The erotic tone of certain passages of the story also explains another group of cohesive ties based on co-hyponymy, whose members are clothes, e.g. *blouse* (153) – *shawl* (152). The individual items of clothes are important, because both “the young man” and “the child” strip at some point of the story and this act of undressing is described in great detail. The idea of throwing the girls clothes one by one into the fire during her striptease is adopted from one of the original versions of the fairy tale³⁴.

³² This connection will be described in subchapter 4.3.3.3 dealing with the distance of cohesive ties in the text.

³³ See also 4.3.2.2.

³⁴ Delarue, Paul. “The Story of Grandmother.” *The Classic Fairy Tales: Texts, Criticism*. Ed. Maria Tatar. New York: W. W. Norton & Company, 1999. 10-11.

The two sense relations of meronymy and hyponymy (including co-hyponymy) hold also in ties with another function. They create the details of the setting of the story: the house, e.g. *the wall* (98) – *house* (91) or *floor* (122) – *door* (19), the landscape, e.g. *brushwood* (68) – *forest* (67), daytime, e.g. *day* (73) – *afternoon* (70), and objects introduced in the story, e.g. *needle* (76) – *compass* (75). There are two more groups of cohesive ties based on co-hyponymy and hyponymy which should be mentioned: family members, e.g. *grandmother* (55) – *mother* (53), and a relation of hyperonym – hyponym type: *beasts* (e.g. 34) – *wolves* (35), which appears seven times in the text.

Lexical cohesive ties based on ‘semantic contiguity’ constitute 7% of lexical ties. The most frequent of relations which occur in these ties are agent – action, e.g. *wolves* (28) – *howl* (29), *children* (59) – *play* (60), and time – phenomenon, e.g. *winter* (56) – *snow* (60), *winter* (8) – *rime* (12).

B] Grammatical cohesive ties are less frequent in the text than their lexical counterparts (see Table 4.11). Nevertheless, there are about 30% of paragraphs where the grammatical ties outnumber lexical ones. For example in paragraph 62 the grammatical cohesive devices of reference outnumber the lexical cohesive ties, because “the child” is described through metaphors, which cannot be lexically tied with any preceding passage.

There are whole paragraph groups where the grammatical cohesive ties dominate. Paragraphs 30 to 38, containing a compact part of the story, i.e. the meeting between “the child” and “the young man” in the forest. The first meeting takes place in paragraph 29, but as the “young man” and the setting is introduced, there are more lexical than grammatical ties. After that the two characters interact mostly with one another or with new items unrecoverable from the context, e.g. *compass*, and are constantly referred to by pronouns.

Almost all of the grammatical cohesive ties are of the reference type. The most common reference device are feminine and masculine pronouns, which together appear in 66% of all the reference ties. Both are used predominantly to refer to the main characters. The main DSs are also referred to together, by pronouns in plural. These are used as well for “wolves” and “children” in the introductory section of the text.

There are four types of conjunction in the text: additive, *and* (e.g. 27), adversative, *but* (e.g. 5), *or* (45), *yet* (48), causal, *so* (e.g. 24), and temporal, *now* (139), *soon* (71), *then* (e.g. 27). Almost all of them are located either in the first or in the last sentence of a paragraph. At some places the ties serve to highlight a surprising or important moment in the story, e.g. *And then no wolf at all lay in front of the hunter but the bloody trunk of a man, headless, footless, dying, dead* (27).

4.3.3.2 Distance of Cohesive Ties

The text contains almost exclusively anaphoric ties. All the cataphoric ties are located in one paragraph, and refer to the item *a werewolf's* (47). The theme of werewolves was already suggested in the preceding paragraphs, and so it is easier for the reader to find the reference of the cataphoric ties.

Type of a tie, distance	Total	%
Anaphoric ties:	1050	100%
Immediate	323	31%
Mediated	57	5%
Remote	516	49%
Mediated + Remote	154	15%
Cataphoric ties	5	0%
Total	1055	100%

Table 4.12: Distances of cohesive ties ("The Company of Wolves").

The majority of cohesive ties are remote (see Table 4.12). The most common distance is that of one sentence, followed by two or three sentences. The distance between the members of remote ties is less than 10 sentences in 74% of all remote ties. However, there are even more remote ties. The story is divided into two seemingly separate parts, but these are in fact deliberately connected. Almost every paragraph of the first section presents an idea or a message which is used later on in the narrative section of the text, e.g. paragraph 20: it is characteristic of a werewolf that *his torso is a man's but legs and genitals are a wolf's* (45), which appears in the description in paragraph 50; paragraph 22: the fact that *before he can become a wolf, the lycanthrope strips star naked* (49) is used in paragraphs 49 to 51. The idea is not always re-used in the exact wording, but usually there are at least some expressions repeated, e.g. *carnivore incarnate* (2, 118, 168). This gives rise to extremely remote cohesive ties, which are in conflict with the assumption that the retrievability span is rather short³⁵. As the repeated expressions are often words from the lexical periphery, e.g. *phosphorescent* (48, 132), or are repeated as a part of larger parallel structures, I believe these ties should be noted.

³⁵Svoboda claims that "after its last occurrence in the text an element remains retrievable for the span of seven sentences" (Svoboda 1981: 88-89, cited in Firbas *Functional Sentence perspective* 23).

The number of ties which are mediated or both mediated and remote is rather high, they constitute 20% of all ties. This is caused by the length of the parts of identity chains which consist of grammatical tokens only.

4.3.3.3 Correlation between the type and distance of the ties

A correlation between the type and the distance of the cohesive ties in the text was observed when the types of the immediate ties were compared to the types of the remote ties.

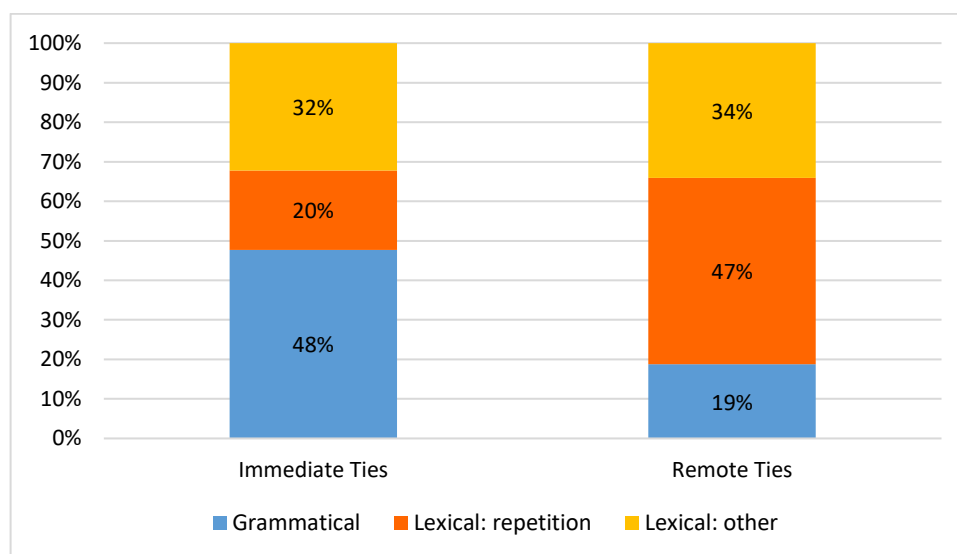


Figure 4.6: Distribution of grammatical and lexical ties among immediate and remote ties (“The Company of Wolves”).

As already mentioned, the majority of cohesive ties is remote (see Table 4.12). The lexical ties dominate in both immediate and remote ties (see Figure 4.6). The grammatical ties constitute almost half of all the immediate ties, but only one fifth of all the remote ties. The proportion of lexical ties is therefore higher in remote ties (where they constitute 81%) than in immediate ones. Moreover, the majority of the remote lexical ties are realised through repetition, which compensates for their remoteness, because it makes it easier for the reader to recover the presupposed item. The percentage of lexical ties realised through other devices than repetition (Lexical: other in Figure 4.6) is approximately the same for both immediate and remote ties. The remote ties labelled ‘Lexical: other’, i.e. lexical ties whose members are not identical, tend to be remote with a shorter distance, mostly less than five sentences.

5 Discussion

This chapter attempts to discuss the findings presented in the sub-chapters of the chapter Analysis. It is organised according to the three types of analysis applied to the texts: thematic progressions, discourse subjects and cohesive chains, and cohesive ties. Finally, the chapter presents several observations on the texts which do not seem to fit any of the angles of analysis.

5.1 Thematic Progressions

5.1.1 Types of thematic progressions

In order to analyse more closely the differences between the three texts, it is useful to compare the thematic progressions of the fairy tale with the TPs present in the narrative sections of the two short stories (Table 5.1). It is these narrative sections that at least partly follow the original plotline of the fairy tale. This comparison therefore enables us to see not only in what way the thematic structure of the short stories diverges from that of the fairy tale, but also if this diversion is caused only by adding the introductory sections, or by changing the structure of the narrative sections as well.

Type of TP	LRC		WW – narrative part		COW – narrative part	
	Total	%	Total	%	Total	%
Thematisation of Rheme	20	17%	7	15%	27	12%
Constant Theme	96	80%	35	76%	171	75%
Thematisation of an Utterance	0	0%	0	0%	0	0%
Thematisation of an Interval	0	0%	0	0%	0	0%
Theme Derived from Hypertheme	1	1%	0	0%	8	4%
Not integrated in TP	3	3%	4	9%	22	10%
Total	120	100%	46	100%	228	100%

Table 5.1: TPs in the “Little Red Cap” (= LRC), and the narrative sections of the two short stories: “The Werewolf” (=WW), and “The Company of Wolves” (=COW).

The narrative sections of the short stories mirror the TPs used in the fairy tale. Almost all the TPs are either TP with constant theme or thematisation of rheme (which together comprise more than 85% in all texts, cf. Table 5.1). Similar to the fairy tale, the predominant TP in the narrative sections of the texts is TP with constant theme. The thematisations of an utterance or an interval are not used at all.

As far as the thematic progressions are concerned, the narrative section of “The Werewolf” resembles the fairy tale much more than the narrative section of “The Company

of Wolves”. Not only is there a similar representation of the individual types of TPs, but also the thematisation of rheme is used in “The Werewolf” in a way similar to that of the fairy tale, i.e. either in the introduction of new DSs (main characters) or when these characters reappear after a longer absence on the scene. On the contrary, the thematisation of rheme in the narrative section of “The Company of Wolves” is connected mostly to minor DSs.

The main difference between the TPs of the narrative sections of the short stories and the fairy tale consists in the representation of unintegrated distributional fields. The difference is predominantly in the ‘it’ and ‘there’ constructions, frequent in the short stories. These reveal more emphasis put on the description of the setting in the short stories than in the fairy tale. The importance of the setting is even more pronounced in “The Company of Wolves”, where it manifests itself in an increased number of themes derived from a hypertheme. Such themes add details, usually from the scenery, into the narration. In contrast to this, if there is a description of the surroundings in the fairy tale, it tends to be related to one of the main characters. It is either presented as what the character sees, e.g. *and [she] saw how the sunbeams were dancing this way and that through the trees and how there were beautiful flowers all about* (Grimm 36)³⁶, or what he or she thinks or says, e.g. *She thought to herself: “[...] It’s so early in the morning...”* (Grimm 37, 38).

In contrast to the narrative sections of the texts, the introductory sections of the short stories display a greater variety of TPs. The TP with constant theme still dominates the TPs, however, it corresponds to only about 50% of the TPs. The introductory sections’ TPs contain a higher proportion of themes derived from a hypertheme and themes unintegrated in the TPs. There is also an additional type of TP not attested in the narrative sections, viz. the thematisation of an utterance. The two stories differ in the way the introductory passage is constructed, which is reflected in the types of TPs used. The difference between the two introductory sections is in the degree of narrativity. “The Werewolf” introduction is more descriptive, and enumerates things and beliefs typical of the people and the setting of the story. Therefore, the section makes frequent use of the themes derived from a hypertheme. In contrast to this, the introductory section of “The Company of Wolves” is more narrative, and presents the context of the story through short episodes. Consequently, the thematisation of rheme is represented to a large extent in this section.

³⁶ In this chapter, the reference to the texts in the brackets is ‘Grimm’ for the “Little Red Cap”, ‘Carter, *WW*’ for “The Werewolf”, and ‘Carter, *COW*’ for “The Company of Wolves”. The number refers to the number of the relevant sentence in the text.

It follows from the above paragraphs that the thematic structure of the short stories diverges from that of the fairy tale. The differences are in the range of different thematic progressions used in the stories as well as in the extent of representations. The structure of the narrative sections resemble the fairy tale more closely than that of the introductory sections of the stories. However, the divergence from the thematic structure of the fairy tale is not caused solely by the addition of the introductory sections. As already described, there are also certain differences between the narrative parts and the fairy tale.

In all three texts, there are typically one or two different themes per paragraph. In some of the paragraphs the two different themes constitute parts of two TPs with constant theme. This is usually the case when the themes denote the main characters' DSs. There is a difference between the fairy tale and the two stories in the organization of such paragraphs. In the fairy tale, the individual TPs typically stay separate, i.e. the contact thematisation is preferred. On the other hand, in the short stories, the individual TPs tend to intertwine. The intertwining complicates the structure of the text, making it perhaps more demanding for the reader to follow. However, it seems to correspond more closely to the interaction of the characters depicted in these paragraphs.

5.1.2 DSs denoted in themes

The number of DSs that are denoted in themes integrated in the TPs of the texts is rather low in the two shorter texts, i.e. the fairy tale and "The Werewolf". The DSs in themes integrated in TPs are limited mostly to the main characters (main DSs). While the main DSs are in the majority of the themes integrated in thematic progressions of "The Company of Wolves" as well, there is also a considerable number of minor DSs which enter the TPs. There are two possible reasons for this difference. First, the higher number of different DSs involved in the TPs might be linked to the greater length of the text. Second, the minor DSs involved in TPs of the narrative section of the text fulfil a special function of supporting the development of the plot.

In all three texts there are distributional fields whose themes are implicit, i.e. they remain unexpressed (see Table 5.2). A large proportion of these are stretches of direct speech with an implicit speaker. Although the percentage of implicit themes is highest in the fairy tale, these are exclusively of the direct speech type. In the short stories, there are also implicit themes unrelated to the direct speech, e.g. *Those slaver jaws* (Carter, *COW* 12:20). Such implicit themes leave the text more open-ended. There is a greater demand on the reader,

who has to discern in what way the distributional fields with implicit themes are integrated into the text.

	Implicit Themes - total		Implicit speaker in direct speech	
	Total	% of all T	Total	% of implicit Ts
“Little Red Cap”	46	38%	46	100%
“The Werewolf”	12	16%	5	42%
“The Company of Wolves”	44	13%	28	64%

Table 5.2: Implicit themes in the texts.

5.2 Discourse Subjects and Cohesive Chains

5.2.1 Main DSs

The difference in what constitutes the main DSs in the texts is mostly linked to the fact that apart from the narrative itself, the short stories include also introductory sections. That is why the introductory and narrative sections (including the fairy tale) will be dealt with separately.

In the introductory sections of both short stories the DSs refer to groups rather than individuals. The main DS of the introductory section of “The Werewolf” is “the people of the country”, mostly referred to as *they*. In “The Company of Wolves”, the main DS of the introductory section is “wolves”. There is no DS similar to these in the fairy tale. Further, the two introductory sections resemble each other in the appearance of similar DSs, e.g. “the Devil”, “witches”, “beasts”, and “forest”. These create the impression that the author describes the same setting in both stories.

The main DSs of the narrative sections of the short stories are similar to those of the fairy tale. They comprise (mostly) the main characters of the story: “Little Red Cap”, “the grandmother”, “the wolf”, and “hunter” (not present in “The Werewolf”).³⁷ Apart from these main DSs, the three texts share a minor character “mother”, similar minor DSs connected to the setting, e.g. “forest”, “path”, “grandmother’s house”, and “bed”, and other minor DSs, e.g. “gifts”: *a piece of cake and a bottle of wine* (Grimm 7), *the oatcakes [...]* and *a little pot of butter* (Carter, *WW* 19), and *the basket [...]* with *cheeses*, [...], *a bottle of harsh liquor [...]*; *a batch of flat oatcakes [...]*; *a pot or two of jam* (Carter, *COW* 54).

³⁷ I deliberately disregard the fact that in the short stories some of the characters merge into one, because I believe that it does not lessen their validity as main characters. The metamorphosis of the characters is discussed later in this subchapter.

The parallel structure of the plot of the fairy tale and the narrative sections of the short stories is manifested in the similar DSs, the similar moments when they appear on the scene, and the same sequence of their appearance. In all the texts, the characters of “the grandmother” and “the child” appear on the scene in the first paragraph of the narrative section. Within the space of the first two paragraphs a character of “mother” is introduced as well. Alongside the “mother”, a DS of “gifts” appears (in the two short stories accompanied by an important DS “knife”). The character of “the wolf” enters the narration shortly afterwards.

The appearance on the scene of the central character “Little Red Cap = the child” is interesting not only for its place, but also for the manner in which she appears. The character of “the child” is introduced in a conventional manner, a ‘there’ construction, only in the fairy tale. Here a presentation verb introduces “the child” as a rheme, and its status of a new DS is supported by the indefinite article. In “The Werewolf” the character appears first as an implied addressee of a direct speech, whose identity can only be inferred from the general knowledge of the original fairy tale. In “The Company of Wolves” she appears for the first time in the theme as *this strong-minded child* (Carter, *COW* 52), where the pronoun *this* is not endophoric. These anomalous ways of the first appearance on the scene seem to result from the short stories’ presupposition that the reader is familiar with the original fairy tale, and therefore that he or she expects this DS to appear.

5.2.2 Cohesive chains

The unifying cohesive chains of the introductory sections of the short stories differ from those of the narrative sections and the fairy tale. The unifying chain of “The Werewolf” is a chain of “they = the people of the country”. I have decided to analyse it as an identity chain. However, it could be alternatively seen as a similarity chain, because, as already mentioned above, its referent is not an individual, but a group of people. This may lead to a vagueness of the reference, because the composition of the group of people might possibly change. The unifying cohesive chain of the introductory section of “The Company of Wolves” is a similarity chain of the DS “wolves”. In the fairy tale, similarity chains are not central to the structure of the text.

The main characters enter the text in the narrative section. The cohesive identity chains of the main characters in the three texts consist predominantly of grammatical tokens. The highest proportion of grammatical tokens occurs in the chains of “the child = Little Red

Cap”. The high proportion of grammatical tokens seems to be linked to the high frequency of reference to the particular DS in the text.

The range of lexical naming units used in the identity chains of the individual characters is typically quite narrow. There is only one character with a proper name, viz. “Little Red Cap” in the fairy tale. The characters tend to be systematically referred to through one or two basic naming units, e.g. *the child*, and *the girl*. If the author uses a different expression, it is usually used only once and for a specific purpose, e.g. to reveal a point of view of a certain character, such as “the wolf” seeing “the child” as *that tender young thing* (Grimm 28). The absence of a proper name appears to underline the characters’ validity as types.

Although the identity chains of the DS “the child” in the three texts are similar in the proportion of the lexical tokens, there is a difference in the distribution of the lexical tokens in the chains. In the fairy tale the lexical tokens are distributed quite evenly throughout the text. In the short stories, the character appears only in the narrative section of the text. In “The Werewolf”, the distribution of the lexical naming units of “the child’s” chain resembles that of the fairy tale. This contrasts with “The Company of Wolves”, where the lexical naming units of “the child’s” chain tend to cluster. Therefore, there are places in the text where a number of lexical naming units occur in close proximity, followed by long stretches of text where the reference to the DS is only grammatical. This difference in distribution seems to reveal two factors influencing it. First, the fairy tale is intended for young readers, and the even distribution of lexical tokens makes the text easier to understand. Second, in “The Werewolf” “the child” interacts with a female character “the grandmother”, and reference solely though grammatical means might cause ambiguity. The uneven distribution of the lexical naming units in “The Company of Wolves” seems to be acceptable because the story is not intended for young readers, and “the child” interacts with a male character.

It has been already mentioned in this chapter, as well as in the individual subchapters of the Analysis, that in the texts some of the main characters merge into one. The idea of metamorphosis is present in all three texts. In all of them it is the character of “the wolf” who undergoes changes. In the fairy tale, the transformation of “the wolf” into other characters – “Little Red Cap” and “the grandmother” – is achieved through disguise. First, “the wolf” changes his voice in pretending to be the “Little Red Cap”. Second, he puts on “the grandmother’s” clothes.

In the two short stories, the idea of metamorphosis is taken further. “The grandmother” in “The Werewolf” and “the young man” in “The Company of Wolves” have the ability to transform themselves from human to wolf form. They are identified as werewolves, although this equivalence is not explicitly stated in either of the stories. In “The Company of Wolves” the genuine metamorphosis combines with disguise. Similarly to the fairy tale, the “wolf” uses a change of voice and clothes to pretend to be first “the child” and then “the grandmother”. At the same time, “the wolf” is identical with “the young man”.

The different kinds of metamorphosis manifest themselves in the identity chains of the main characters. The disguise of “the wolf” is marked by a temporary usage of lexical naming units otherwise connected to other characters, e.g. *grandmother*, and also grammatical tokens of the gender corresponding to that of the other character, e.g. *she*. The form-changing characters, i.e. “the grandmother” and “the young man”, appear to be separate DSs at first, completely independent of the DS “the wolf” (or “wolves”). It therefore seems that there are two distinct identity chains in each of the texts, one belonging to the DS of the ‘human’ character, and one to “the wolf”. Only gradually, through indirect clues, the reader is able to arrive at the conclusion that these two DSs are in fact identical. From that moment on, the two identity chains become one for the reader because he or she understands their referent as a single DS.

5.3 Cohesive Ties

The average number of cohesive ties per sentence in the three texts is rather similar (between 4.7 and 6.13). However, the distribution of the cohesive ties among the two main sections in the short stories differs considerably. While in “The Werewolf” the introductory section has significantly lower number of ties per sentence than the narrative section (2.9 to 6.7), in “The Company of Wolves” the average number of ties per sentence is approximately the same for both sections (6.13 and 6.03). This difference might be linked to the way the introduction is constructed in each of the stories. In “The Werewolf” the first section presents a list of facts about “the people of the country”, and items which illustrate their lives. On the other hand, “The Company of Wolves” includes not only description, but also relates short episodes illustrating the lives of the people in the region. It therefore seems that the degree of narrativity plays a role in the number of cohesive ties present in the text: the more narrative the texts are, the higher the number of cohesive ties per sentence. However, to support this hypothesis, a wider research would be needed.

5.3.1 Types of the ties

In all three texts, the lexical ties outnumber the grammatical ones. However, there is a difference in the ratio of these two. The highest ratio of lexical ties to grammatical ties is in the fairy tale, the lowest ratio is in “The Company of Wolves”. The representation of grammatical cohesive ties could be connected to the extent to which the cohesive chains of the main characters are grammatical.

The lexical cohesive ties of the fairy tale seem to be more straightforward than in the short stories. Repetition comprises 75% of all lexical ties in the fairy tale, while it forms only approximately 53% of the lexical ties in the short stories. Moreover, all the repetitions in the fairy tale have identical reference, which does not hold for the short stories. Both these facts seem to make the fairy tale simpler and therefore more adequate for younger readers.

Apart from repetition, the sense relations of synonymy and meronymy are often employed. Both of them are more frequent in the short stories than in the fairy tale. The greater use of synonymy might point to the wider range of vocabulary in the stories. Meronymy is possibly employed more often because the setting is described in greater detail, and because parts of the body of the main characters play a significant role in the stories.

The representation of the types of the grammatical cohesive ties is similar in all the texts. The predominant type of tie is reference. There are three main groups of reference devices used in the texts: feminine pronouns, masculine pronouns, and definite articles. The number of feminine pronouns is higher than that of masculine pronouns in all the texts, mostly due to the main character being female. The frequent use of the definite article is probably connected to the large portion of repetition. Other grammatical cohesive devices are used quite rarely. Out of these, conjunction, comprising around 5% of grammatical ties in the texts, is the most frequent one.

5.3.2 Distance of the ties

The fairy tale contains only anaphoric ties, whereas the short stories contain both anaphoric and cataphoric ties. In both short stories the cataphoric ties are all located in one paragraph and have only one common presupposed item. Nevertheless, the cataphoric ties make the understanding of the text more difficult. Their absence from the fairy tale might therefore reflect the age of the intended readers.

Most ties in the texts are remote. While the percentage of immediate ties is approximately the same, the texts differ in the proportion of the mediated and remote ties. The portion of ties which are mediated, or mediated and remote at the same time, appears to

be influenced by two main factors. First, the ties are more likely to be both mediated and remote if the distribution of the lexical naming units in the identity chains of the main DSs is uneven. Second, when the TPs with constant theme denoting a main DS intertwine in the text, there is a certain probability that the sequence of mediated ties will be interrupted, and that the ties will be both mediated and remote.

Factors:	Uneven distribution of lexical naming units	Intertwining of the TPs
Little Red Cap	-	-
The Werewolf	-	+
The Company of Wolves	+	+

Table 5.3: Factors influencing the mediated, and mediated and remote ties.

The table 5.3 shows the presence (+) or absence (-) of the two factors in the texts. Accordingly, the “Little Red Cap” cohesive ties are mediated more often than mediated and remote, in “The Werewolf” these two groups are equal in number, and in “The Company of Wolves” the ties mediated and remote at the same time prevail.

A correlation between the distance and the type of cohesive ties has been detected in all the texts. There is a considerably higher proportion of lexical ties among remote ties, as compared to immediate ties. Moreover, the lexical ties based on repetition form a larger portion of remote lexical ties than of immediate lexical ties. Both these tendencies, present in all the texts, are most pronounced in the fairy tale. The lexicality and use of repetition in the ties compensates for their remoteness, and thus makes the text more accessible for the reader.

It has been also detected that in the two short stories the representation of lexical cohesive ties which are not based on repetition among immediate ties is the same as among remote ties. Moreover, in both stories they comprise about 30% of the cohesive ties. Nevertheless, a further research beyond the scope of this thesis would be needed to draw some conclusions from this fact.

5.4 Other conclusive remarks

This subchapter first presents two more features of the short stories which distinguish them from the fairy tale: the presence of the narrator, and a special kind of intra-sentential cohesion. Finally it offers some observations on the parallelisms found both within the stories and among them.

5.4.1 Presence of the narrator

In the two short stories the narrator is directly visible in the text. Her presence is manifested in reference through pronouns, e.g. *I* (Carter, *WW* 8), and through the important cohesive chains employed in the introductory sections of the text. In “Werewolf” the main identity chain of the introductory section is that of the DS “they (=the people of the country)”. This signals that the narrator is distant from the setting she describes. The narrator makes a clear distinction between “them” and *you or I* (Carter, *WW* 8), i.e. the reader and the narrator; e.g. *they have not seen us nor even know that we exist* (9).

In contrast to this, in “The Company of Wolves” the narrator presents herself as one of the people of the *region of mountain and forest* (Carter, *COW* 9). The systematic reference to *you*, the reader, forms one of the main cohesive chains of the introductory section. It is in opposition to the first person plural pronouns including the narrator, e.g. *we* (Carter, *COW* 19), *our village* (Carter, *COW* 30). The fact that the narrator is a participant of the story is supported by expressions of proximity: *this region of mountain and forest* (Carter, *COW* 9), *near here* (Carter, *COW* 22), and *hereabouts* (Carter, *COW* 47).

5.4.2 Intra-sentential cohesion

The two short stories display an interesting type of intra-sentential cohesion. There are lexical cohesive links based either on synonymy or even repetition within the borders of a sentence, e.g. *melancholy – melancholy – sadness – mourning – despair*, and *infinite – endless* (Carter, *COW* 35). These cohesive chains not only draw the attention of the reader to the repeated DS, but they also create a rhythm of the sentences. In the longer of the stories, “The Company of Wolves”, some of the repeated expressions seem to be essential to the story, and therefore appear in several sentences throughout the narration. The different modification of the repeated words seems to provide gradation both within the sentence and within the whole text, e.g. *the eyes – those phosphorescent eyes – the eyes unchanged by metamorphosis* (Carter, *COW* 48; similarly in 3 and 132).

In “The Werewolf” these intra-sentential cohesive chains are shorter, probably because of the shortness of the text and rather terse style of the introductory section. Nevertheless, there occur chains based on synonymy, e.g. *squawking – shrieking* (Carter, *WW* 37), *a witch – old woman – crone* (Carter, *WW* 14), *footsteps – track – spoor* (Carter, *WW* 29), as well as chains based on repetition, e.g. *a hand – a hand* (Carter, *WW* 34).

There are no such intra-sentential cohesive chains in the fairy tale. This device might therefore be typical of the author of the short stories.

5.4.3 Parallelism

As hinted at in the individual sub-chapters of the Analysis, the cohesive device of parallelism functions in all the texts on various levels: syntactic structures (from phrases to whole sentences), theme-rheme organization of certain stretches of the texts, and recurrent ideas.

Parallelisms are one of the usual devices of fairy tales, as things are often repeated several times in them. The parallelisms probably help the younger readers to remember parts of the text or key DSs, e.g. *a piece of cake and a bottle of wine* (Grimm 7).

The short stories mirror the fairy tale in the use of parallelisms, but the author probably employs them for a different purpose as well. The parallel structures seem to connect two (or more) places in the text and transfer some of the specific context and associations from the place of the first occurrence to the second. They provide the interconnection between the narration itself and the background context presented in the introductory section.

The parallelisms are also means of communication among the three texts. Some expressions, only slightly modified, can be found in all the texts, e.g. the “grandmother’s” house is *deep in the woods, half an hour’s walk from the village* (Grimm 14), *five miles’ trudge through the forest* (Carter, *WW* 20), and *two hours’ trudge through the woods* (Carter, *COW* 56); or it is important that (you) *don’t stray from the path* (Grimm 10), *do not leave the path* (Carter, *WW* 20), *she should never leave the path* (Carter, *COW* 78).

Each of the short stories works differently with the original fairy tale. Some of the parallels are therefore only between the fairy tale and one of the short stories, e.g. *grandmother, who is sick* (Grimm 23), and *grandmother, who has been sick* (Carter, *WW* 18), or examples (A) and (B).

(A) “Oh, Grandmother, what big eyes you have!”

“The better to see you with!” (Grimm 59, 60)

(B) What big eyes you have. All the better to see you with. (Carter, *COW* 133, 134)

Apart from drawing on the context of the fairy tale, “The Company of Wolves” uses phrases and ideas parallel to those of “The Werewolf”.³⁸ These are present both in the narrative sections of the texts, e.g. *when she heard that freezing howl of a wolf* (Carter, *WW* 23), and *when she heard the freezing howl of a distant wolf* (Carter, *COW* 68), and in the

³⁸ “The Company of Wolves” immediately follows “The Werewolf” in the anthology *Bloody Chamber and Other Stories*.

introductory sections of the texts, e.g. *Winter and cold weather* (Carter, *WW* 17) and *It is winter and cold weather* (Carter, *COW* 8). The stories are also parallel in the choice of vocabulary, e.g. *oatcakes* [...] *baked* [...] *on the hearthstone* (Carter, *WW* 19, *COW* 54). This communication of the two stories creates an impression that the presented setting is identical for both of them. The reader therefore automatically transfers the context of the first story into the second one.

6 Conclusion

It seems that there are two main differences between the short stories and the fairy tale, which cause distinctions in their structure. Most importantly, it is the age of the intended reader of the texts. While the fairy tale is intended for younger readers, and therefore aims at simplicity, the short stories are not limited in this respect. The simplicity of the fairy tale, as compared to the stories, is perceivable on all the levels of analysis, e.g. narrow range of TPs, main DSs restricted to the main characters of the story, high ratio of lexical to grammatical ties, and frequent use of repetition.

Connected to the intention to keep the fairy tale uncomplicated is the absence of elaborate setting of the story. In contrast to this, Carter sets the original story into context and puts greater emphasis on detail. This tendency was perceived in all the three parts of analysis: the extent of use of TPs with themes derived from hypertheme, and of unintegrated themes; the presence and significance of minor DSs; the importance of similarity chains; and frequent use of meronymy and (co-)hyponymy. It has already been noted that the context of the two short stories is similar and that it is transferred between the stories mainly through parallelisms.

Apart from these two distinctions, Carter retains the structure of the fairy tale in her short stories. There seem to be two sources of similarity between the texts. First, the short stories are inspired by the fairy tale, and therefore they resemble it structurally, e.g. the texts make use of the same main DSs. Second, all three texts are short narratives, and as such share some structural characteristics, e.g. the dominant type of TP is the TP with constant theme. In order to investigate in detail which of the detected similarities are typical of narration in general, and which are typical of the more specific genre of fairy tale, or Carter's stories, a more extensive analysis of additional texts would be necessary.

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Appendix

List of Appendices:

Appendix 1: The source text “Little Red Cap” (p. 75).

Appendix 2: The source text “The Werewolf” (p.79).

Appendix 3: The source text “The Company of Wolves” (p. 81).

Appendix 4: List of codes used in the Analysis Charts (available in the electronic version).

Appendix 5: Thematic Progressions Analysis Chart – “Little Red Cap” (available in the electronic version).

Appendix 6: Thematic Progressions Analysis Chart – “The Werewolf” (available in the electronic version).

Appendix 7: Thematic Progressions Analysis Chart – “The Company of Wolves” (available in the electronic version).

Appendix 8: Cohesive Ties Analysis Chart – “Little Red Cap” (available in the electronic version).

Appendix 9: Cohesive Ties Analysis Chart – “The Werewolf” (available in the electronic version).

Appendix 10: Cohesive Ties Analysis Chart – “The Company of Wolves” (available in the electronic version).